

THE ILLUSTRATED LONDON NEWS.

ORIENT LINE TO AUSTRALIA

● WRITE for list of
Tours and Cruises

Managers: Anderson, Green & Co., Ltd.
5 Fenchurch Avenue, London, E.C.3
West End Offices: 14 Cockspur St., S.W.1
and No. 1 Australia House, Strand, W.C.2
or Local Agents

Via Gibraltar, Palma, Toulon
Naples, Port Said, Aden & Colombo
20,000 TON SHIPS

Mr. P. G. ANDERSON

(Founder of ANDERSON and SHEPPARD)

wishes to advise intending customers
that he is now established at

14, SAVILE ROW, LONDON, W1

Telephone: REGent 1707

HEDGES & BUTLER LTD.



Price List of
WINES, SPIRITS & CIGARS

on application.

153, REGENT STREET, LONDON

Telephone: Regent 4444

Brighton, Bournemouth and Branches.

WINE MERCHANTS
ESTABLISHED 1667

GILBEY'S GIN

all over the world



NEW **6^{PD}** SIZE **GENASPRIN** NOW 2/- BOTTLE
OBTAINABLE ONLY FROM CHEMISTS THE SAFE BRAND OF ASPIRIN INCREASED TO 50 TABLETS



The
Unrivalled Playground
of the World.

GLENEAGLES HOTEL

Particulars and tariff: LMS Hotel Services, St. Pancras
Chambers, London, N.W.1. Arthur Towle, Controller.

PERTSHIRE



By Appointment.

**PARIPAN
ENAMEL**

"The more you wash it, the better it looks."

BRITISH OWNED AND BRITISH MADE.

PARIPAN LIMITED, LONDON.

*Grant's
Scotch
Whisky*

"OF RARE MELLOWNESS"



Get **YOUNGER**
every day

WILLIAM
YOUNGER'S

Scotch Ale

SPORTING BRONZES

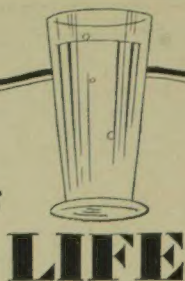
Every sportsman appreciates a work of art which reminds him of happy days at home and abroad, in the field and in the ring, with horse, hound, gun, rod, rifle, or the gloves, and for those to whom considerations of space or price make the hanging of original pictures prohibitive, a sporting group in bronze has a special attraction. At the Sporting Gallery may be seen many such bronzes by sportsmen-artists, and from amongst them it is easy to select a delightful and very individual gift for a sportsman friend.

Prices from **4 Gns.**

THE SPORTING GALLERY, 7, GRAFTON STREET, BOND STREET, LONDON, W.1



There's



LIFE

at

Harrogate . . . always

- Capital Life.
- Social Life; Life in her Shops, her Hotels, her Municipality; Life for her Sportsman.
- Renewed Life awaiting you in her Sulphur Waters, the Natural Healing Treatment for RHEUMATISM and all allied complaints, Liver, Skin and Heart Disorders.
- Holiday Life; Moorland Walks, Tennis, Golf, Music, Indoor Entertainments.
- There, too, is the Life natural, for Harrogate is the Gateway to the Dales as well as to Health.
- To enjoy Life to the full, spend a **Spa Holiday at**

Harrogate

MONTHLY RETURN TICKETS AT A
PENNY A MILE

"IT'S QUICKER BY RAIL"

Descriptive Booklet from F. J. C. Broome, Harrogate, 3
or any L.N.E.R. Office or Agency.



FOR

**FACE
AND
HANDS**

To your skin LAROLA brings beauty charm and delicate smoothness. Be it sunny or blowing, LAROLA affords protection to the face, arms and hands that even the fiercest weather cannot penetrate, leaving the skin soft and supple, and immune from all irritation, redness and roughness. If you wish for a lovely complexion and soft white hands try a bottle of LAROLA and discover for yourself its beneficial effect on the skin

LAROLA SOAP. In boxes of 3 Tablets, 2/-, Single Tablets, 8d, LAROLA ROSE BLOOM (Rouge), the Natural Tint, Sifter Boxes, with Puff, 1/- & 2/6. LAROLA FACE POWDER in Pink, White, Cream, and Cream No. 2. Sealed Boxes, Complete with Puff, 2/6 each

1/6 & 2/6

a

bottle

BEETHAM'S

Larola

From all
Chemists and
Stores, or Post
Free in U.K.
direct from:

M. BEETHAM & SON, CHELTENHAM, ENGLAND

Write for a free copy of the interesting Larola Booklet, "The Cult of Beauty."

CARR'S

**TABLE WATER
BISCUITS**

*Carr's
Table
Water*

Perfect
with Cheese..
Perfect
with Butter..
..with a
glass of Wine
or alone

MADE ONLY BY
CARR'S
OF CARLISLE
ENGLAND

© 955

A Timber
Home
which will



continue to please *throughout the years*

THE greater part of one's life is spent within the walls of one home—reason enough why that home should be infinitely pleasant to live in. A Boulton & Paul Timber Home will retain its initial charm and be a source of continual satisfaction. It will withstand weather extremes and be free from damp.

Send for Catalogue 983 which illustrates Timber Homes large and small, with plans.

Boulton & Paul Ltd., Norwich
LONDON: 139 Queen Victoria Street, E.C.4

The Toll of the Roads

presents an ever increasing problem to those who would reduce the number of accidents. Loss of limb is not only sustained through injury on the Highway—but in factories, workshops, etc. Amputation often means poverty and destitution to a **poor** person. However, thanks to "Letters," the needy are enabled to secure surgical appliances without which they would be unable to pursue the means of livelihood.

One guinea pays for four "Letters"

which are of practical use to the holder, as they can be given to such afflicted persons to ensure the exact type of appliance being provided.

KINDLY COMMUNICATE WITH, OR SEND A DONATION TO, THE SECRETARY,

ROYAL SURGICAL AID SOCIETY

Patron: His Majesty The King.

Head Office: SALISBURY SQUARE, FLEET STREET, LONDON, E.C.4

Swan & Edgar's SMALL-SIZE SPECIALITIES



"Ascot." Lovely Frock in stiffened floral Chiffon, with two-tone taffeta sash. $9\frac{1}{2}$ Gns.

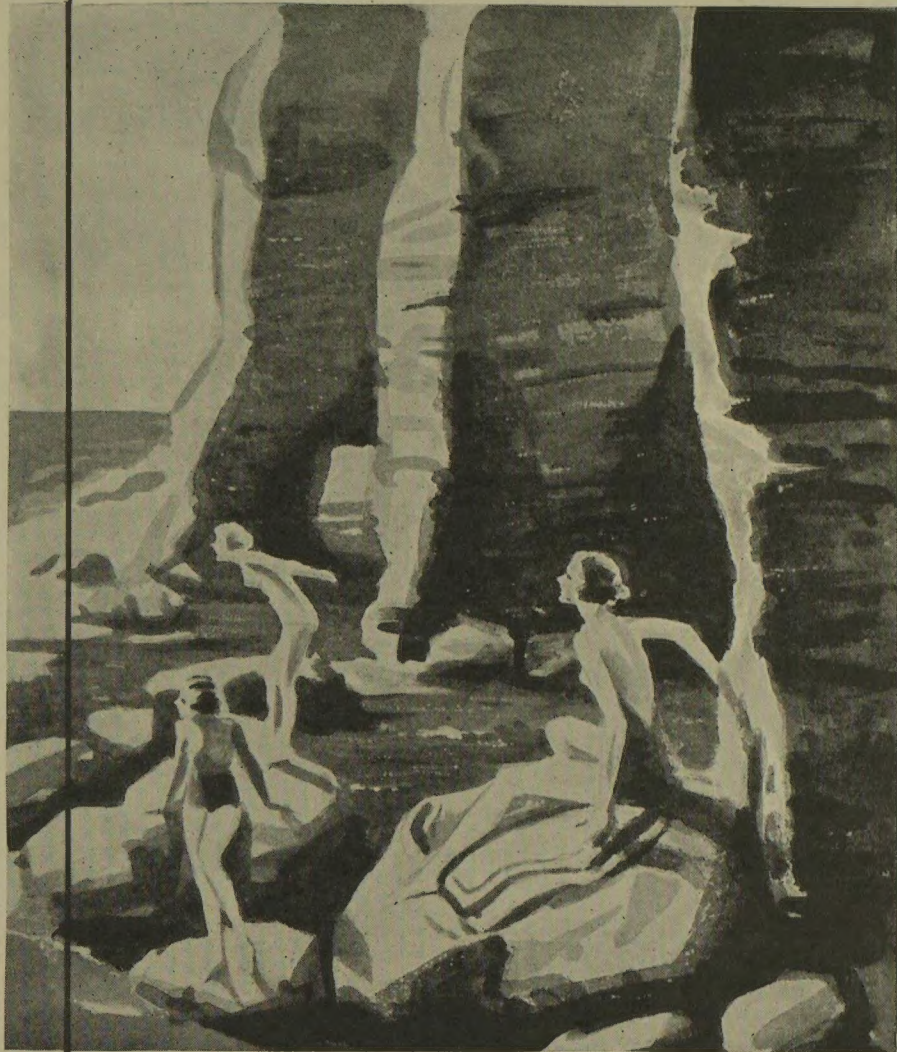
Small Sizes : Third Floor

Swan & Edgar LTD

Piccadilly Circus, W.1

'Phone : Regent 1616.

"The holiday that has everything!"



means a holiday in
DEVON

Whether you take your pleasures indolently, basking on golden sands that fringe a sea of Mediterranean blue ; or energetically, striding across vast expanses of yellow and purple moorland ; or inquisitively, delving into glories of the past ; or joyously exploring enchanted combs and strangely winding lanes Devon offers you facilities for making holiday in profusion as rich as its own cowslip-yellow cream.

Holiday this year in Devon for the storing-up of memories that will enrich many years to come.

BEFORE YOU GO

Obtain these two books :—"GLORIOUS DEVON" by S. P. B. Mais, price 1/- (2/6 bound) "HOLIDAY HAUNTS" 1936, containing Holiday Addresses, etc. (price 6d.)

HOW YOU GET THERE

"Monthly Return" Tickets (1d. a mile 3rd., 1½d. a mile 1st. class) issued from nearly all stations

THE
EAST GATE,
TOTNES



WHEN YOU GET THERE

Cheap 1st. and 3rd. Class Weekly Holiday Season Tickets will enable you to see the best of the county.

All information will gladly be supplied by the Supt. of the Line, Great Western Railway, Paddington Station, W.2, or can be obtained at any Railway Station, or the usual Tourist Agencies.

TAKE YOUR HOLIDAYS EARLY AND
"LEAVE AUGUST TO THE CHILDREN!"



HAMPTONS

FABRICS & LINENS

**"MELROSE" PRINTED LINEN.**

A richly coloured conventional design on a finely woven linen in Chintz colourings on two grounds, a Tussock and a Brown, also in a Blue and a Gold scheme on a Tussock ground. *Ideal for Loose Covers.* K.9638. 30in wide.

Per yard **3/6**

**LOOSE COVER SERVICE**

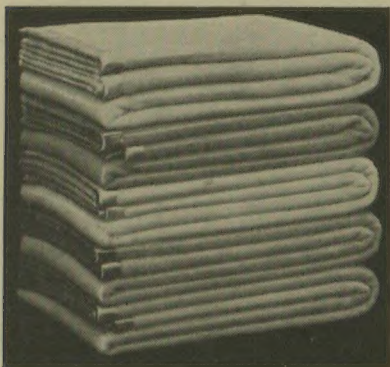
A perfect Loose Cover is important in the furnishing of a room, and requires care in the choice of a pattern. The cutting and fitting also require great skill. Hamptons only employ experts in this class of work, thus ensuring a perfect fit.

THE COST OF MAKING A LOOSE COVER FOR THE CHAIR SHOWN WITH FLOUNCE, WITHIN THE 3 MILE RADIUS, IS **10/3** Material Extra. Other Models and Settees at proportionate prices. Samples of the newest Fabrics and estimates free.

**"WELBECK" PRINTED LINEN**

A beautiful reproduction of an old embroidery. The printing is so cleverly executed that it gives the effect of hand-block work. In three colour-schemes: a Brown and Green, a Blue, and a Red and Brown. All on a natural ground. *Exclusive design.* K. 9697 31in wide. Per yard **4/3**

THE FABRIC ON THE CHAIR IS HAMPTONS "NEWSTEAD" Printed Linen. Attractive needlework design adapted from an old embroidery. Printed in rich Chintz colours on a heavy quality crash Linen. FAST COLOUR. K.9547 31in wide. Per yard 3/11

**COLOURED MERINO WOOL BLANKETS**

These are light in weight but very warm. Both ends are bound with wide silk ribbon. In decorative shades of Rose, Blue, Pink, Green, Peach & Gold.

60 x 80 in	...	Each	22/9
70 x 90 in	...	"	29/9
80 x 100 in	...	"	36/9

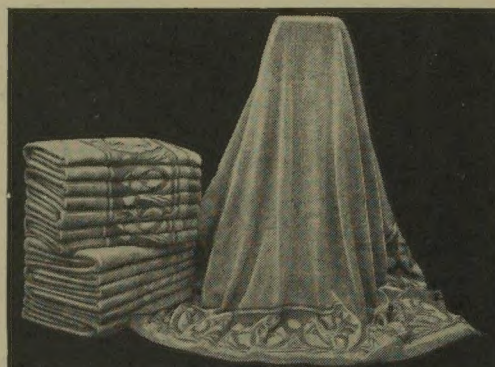
JACQUARD BORDERED COLOURED TOWELS

New and attractive Turkish Towels. Absolutely reliable in wear. In delightful shades of Pink, Blue, Peach, Green and Gold.

23 x 46 in	...	Each	3/6
27 x 54 in	...	"	5/6
40 x 60 in	...	"	8/6
46 x 76 in	...	"	10/6

BATH MATS 23x36in, Each 6/9

Please write for NEW BOOK C. 215 illustrating, in colour, many of the latest productions and best values in HOME FURNISHINGS of every description.



HAMPTONS: PALL MALL EAST, TRAFALGAR SQUARE, LONDON, S.W.1

Telephones: WHITEHALL 1020

CVS-394

BUDAPEST - SPA



THE
WORLD'S
GREATEST
HEALTH
RESORT.

Travel to Budapest Spa
is easy and
Reasonable in Price

Return second-class fare, and special Cure coupon-booklets covering accommodation at first-class Spa hotel, 3 weeks' treatment, sight-seeing, all taxes and tips, from

£33. 17. 6

In beautiful Budapest Spa one takes the cure... amid brilliant social life. In the gay and entertaining city with its glorious scenic background, one enjoys every advantage of up-to-date equipment.

Budapest Spa boasts eighty radio-active springs. The Spa establishments, renowned for their treatment of many kinds of disorders—especially the Rheumatic Group—are the last word in comfort and efficiency. There are also extensive facilities for swimming and other outdoor amusements.

Full particulars may be obtained from:

THOS. COOK & SON, LTD.

Berkeley St., London, W.1, and Branches

DEAN & DAWSON, LTD.

81, Piccadilly, W.1, and Branches

and all travel Agencies.

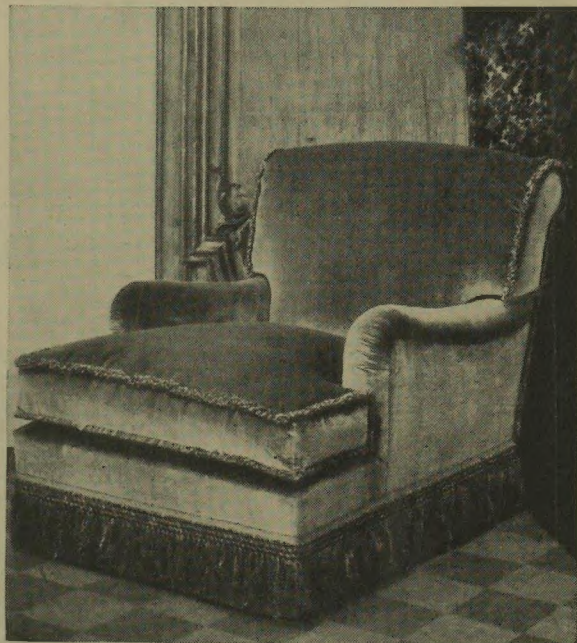


BY APPOINTMENT

HOWARD'S "DUVET" CHAIRS

PAINTING
DECORATION
FURNITURE
UPHOLSTERY

HOWARD'S
PARQUET
FLOORS



HOWARD & SONS, LTD
31, OLD BURLINGTON ST., W.1

(Late of Berners Street)

THE ILLUSTRATED LONDON NEWS

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

SATURDAY, MAY 30, 1936.



THE FINISH OF THE 1936 DERBY, WHICH WAS WON IN RECORD TIME: MAHMOUD, THE FIRST GREY COLT TO WIN SINCE 1821, PASSING THE POST THREE LENGTHS AHEAD OF TAJ AKBAR, WITH THANKERTON THIRD.

The 1936 Derby, officially known as "the 153rd Renewal of the Derby Stakes," was run at Epsom on May 27, and was won by the Aga Khan's Mahmoud, ridden by C. Smirke and trained by Frank Butters. The same owner's Taj Akbar, also trained by Frank Butters, and ridden by Gordon Richards, came in second; while Mrs. J. Shand's Thankerton, ridden by T. Burns and trained in Yorkshire by

G. Armstrong, was third. Mahmoud started at 100-8; Taj Akbar at 6-1; and Thankerton at 33-1. The race was won in the record time of 2 min. 33.4-5 sec., beating the previous record (2 min. 34 sec.) held jointly by Hyperion and Windsor Lad. It was on the latter horse that Charles Smirke, who rode this year's winner, won the Derby in 1934. Mahmoud was one of the Aga Khan's three entries.

THE 1936 DERBY: A SECOND SUCCESSIVE VICTORY FOR THE AGA KHAN.



(Upper) THE FIELD AT THE MILE POST: A DRAMATIC PHOTOGRAPH SHOWING (ON THE LEFT IN FRONT) COUVERT (M. BEARY UP) AND MIDSTREAM (F. FOX UP).

(Lower) LEADING-IN THE WINNER: THE AGA KHAN WITH HIS HORSE MAHMOUD (C. SMIRKE UP), HIS TRAINER, MR. FRANK BUTTERS, BESIDE HIM; AND HIS SON (BAREHEADED AND CARRYING HAT) WALKING JUST BEHIND.

The Aga Khan has now won the Derby twice in succession, and three times altogether, while this year he has had the distinction of taking both first and second place. His previous successes were with Blenheim in 1930 and last year with Bahram, and he has twice before obtained second place. In 1930 his other horse in that race, Rustom Pasha, had been much more fancied than Blenheim. Thereafter he decided that in a Derby he would run any horse that had claims to inclusion. Hence both last year and this year he ran three horses. The others this year were Taj Akbar and Bala Hissar. Mahmoud (a son

of Blenheim) was the only grey horse among the twenty-two starters for this year's Derby, and only twice in the history of the race has it been won by a horse of that colour—by Gustavus in 1821, and by Tagalie (a filly) in 1912. Thus Mahmoud is the first grey colt to win the Derby for 115 years. This year he ran second in the Two Thousand Guineas, being beaten only by a short head by Lord Astor's Pay Up, which in the Derby started favourite, and finished fourth. Taj Akbar won the Chester Vase this year, from Thankerton and Bobsleigh, and Thankerton was third in the Guineas.

A HORSE SHOW JUMP BORN OF MEDIÆVAL WAR: THE VIENNESE *CAPRIOLE*.

FROM THE DRAWING BY GILBERT HOLIDAY.



CAPRIOLE

A FAMOUS AND HISTORIC *HAUTE ÉCOLE* REPRESENTED IN THIS YEAR'S INTERNATIONAL HORSE SHOW AT OLYMPIA: THE *CAPRIOLE* AND OTHER MOVEMENTS DISPLAYED BY THE IMPERIAL RIDING SCHOOL OF VIENNA.

One of the most interesting features of this year's International Horse Show at Olympia (from May 30 to June 9) is the reappearance of a party from the historic Imperial Riding School of Vienna, one of the most famous equitation establishments in the world. It was founded in 1580, and the Emperor Charles VI. (1685-1740) built the stables on the most luxurious lines then known. The riding, in "Spanish" style, includes a number of graceful and spectacular movements. The large figure in our illustration shows what is considered the most perfect and difficult jump in *haute école* horsemanship, called the *capriole*. The horse leaps from a standing position to a height of about 3 ft., folds its fore-legs under it, and kicks out its hind-legs so that its shoes are visible; fore-legs and hind-legs should be practically level. Several other movements practised by the Viennese riders may be briefly indicated. Thus, in the *levade*, the horse raises its fore-quarters, bends its hind-quarters, and

balances. The *mezzair* is much the same, with the addition that the horse, when in position, actually hops forward. The *courbette*, again, is a somewhat similar movement, but comprises actual jumping without lowering the fore-quarters. The *quadrille* is a movement performed in time to music. In this connection we may recall that the first occasion on which the Imperial Riding School of Vienna was represented at the International Horse Show at Olympia was in 1928, and, describing the visitors of that year and their display, we gave the following particulars:—"Their horses, which are nearly all white, are Lippezaner stallions, like big Arabs. They are caparisoned in the style of 300 years ago. The rearing action of the horses is said to be a survival from mediæval warfare. In those days the horse would, at a word of command, spring into the air to avoid a blow, or kick with his fore- or hind-feet a foot-soldier who was attacking his rider."



By G. K. CHESTERTON.

I CAN claim to be tolerably detached on the subject of ghost stories. I do not depend upon them in any way; not even in the sordid professional way, in which I have at some periods depended upon murder stories. I do not much mind whether they are true or not. I am not, like a Spiritualist, a man whose religion may be said to consist entirely of ghosts. But I am not like a Materialist, a man whose whole philosophy is exploded and blasted and blown to pieces by the most feeble and timid intrusion of the most thin and third-rate ghost. I am quite ready to believe that a great number of ghosts were merely turnip ghosts, elaborately prepared to deceive the village idiot. But I am not at all certain



THE SCHUSCHNIGG DICTATORSHIP IN AUSTRIA: THE CHANCELLOR REVIEWING TROOPS SHORTLY AFTER TAKING OVER SOLE CONTROL OF THE COUNTRY—AND IN UNIFORM.

As noted in our last issue, a dictatorship, with Herr von Schuschnigg at its head, succeeded the régime controlled jointly by him and by Prince Starhemberg without serious incident on May 14. Herr von Schuschnigg is here seen on the first occasion on which he has appeared in military uniform—shortly after taking over sole control of the country. It will also be observed that he has left off the spectacles with which he is usually seen. The occasion was a memorial service in Vienna to men who fell in the Great War.

that they succeeded even in that; and I suspect that their greatest successes were elsewhere. For it is my experience that the village idiot is very much less credulous than the town lunatic. On the other hand, when the merely sceptical school asks us to believe that every sort of ghost has been a turnip ghost, I think such sceptics rather exaggerate the variety and vivacity and theatrical talent of turnips.

There is no particular difficulty about the artistic problem of the ghost story, as distinct from the spiritual problem of the ghost. All that is required of this literary form, as of any other, is that it shall observe the laws and limits of its form. Nothing is more fatal, for instance, than mixing up the convention of the ghost story with the convention of the crime story. In the solid and profitable matter of murder, I do not hesitate to say that the artist must be a materialist. I do not say he must accept the dogma that dead men tell no tales; for, after all, the whole art of a detective story is the art of getting tales out of dead men. But I do say that the dead men must be dead; and no mystical transcendental spiritual immortal nonsense about it. Every art has in it something of the quality of a sport. The rules of a sport have nothing to do with reality; but they have a real element of loyalty. Literature is only a game; but it is not even literature unless we keep the rules of the game. Just as the pugilist must not hit below the belt, so the crime novelist must not hit above the body. His business is to present to his reader a nice, fresh, fascinating, suggestive, satisfactory body. He may happen himself to believe in the survival of the soul, an eccentricity which has actually occurred in many cases, including my own; but he has no right to bring in the higher mysteries of immortality to illuminate the lower mysteries of detection. He has no right to do it because it is not playing the game; it is like looking out the answer to a riddle or using a crib in an examination. Even the village idiot can solve the village murder, if he receives private information from the ghost of the murdered man.

Whether there is any historical truth in such a notion of a ghost, I have not the ghost of a notion. Roughly speaking, I should say that the probabilities are in its favour. For where there is a very great amount of gossip, there is generally some groundwork for the gossip; even if the ground is the graveyard. It is doubtless easy to make very uncharitable use of the proverb that where there is smoke there is fire; but that is because the more puritanical moralists of the village are rather prone to twist it into a totally different proverb; that where there is fire there is hell-fire. I do not suggest any such savour of brimstone, or any extreme evil or terror, as necessarily clinging either to the dead or to the living in this matter; and it is no business of mine to suggest either that the village ghost came from the lower regions, or that the village prodigal is going there. But just as such a village character, while perhaps not so black as he is painted, may be of the sort that is seldom successfully white-washed, so I think it difficult for the sceptic to seal so hermetically all the whited sepulchres of a rationalised model village as to hide all the hints there have been in history of such spectres sometimes escaping from such sepulchres. There is too large a mass of tradition for there not to be some small nucleus of truth; but beyond that very general impression, which is indeed the common sense of mankind, I have neither will nor power to dogmatise in the matter. But I am quite certain that when such things are used merely as symbols, by an artist, the emblematic figures should be of one definite decorative style; or the sepulchres, so to speak, of the same school of monumental architecture. I mean that we must not mix up the ghost story, which is a story about a ghost, with some other technical

type of tale, such as a story about a corpse. The ideas are on two different planes, and one will always suffer from the presence of the other. Either the spiritual story will be much too thin, or the blood and bones story will be a bit too thick. Ghosts, in short, may wander about in real life, if they like, because truth is stranger than fiction; but in the refined world of fiction we must be a little more exclusive and fastidious in our selection of ghosts. They must be family ghosts in the sense of ghosts of good family; or only living (like the dear old butler) with the best. A mere mob of phantoms, for all I know, may march like an army up the high road of history; but we must know more about the particular ghost before we allow him to appear in so serious a thing as a novel.

I happened recently to pick up and re-read "The Hound of the Baskervilles"; which is something of a curiosity of literature, because its author afterwards became an ardent Spiritualist, having written this full-length mystery novel from the standpoint of a complete materialist. And here, more than anywhere, appears this impression of the incompatibility of the two types of imagination. It is not merely that the two explanations of the ghostly hound cannot co-exist as theories; they cannot co-exist even as hypotheses. The materialistic detective cannot use a ghost even as a guess. It cannot rank as one of the theories which he abandons at the end; he is obliged to abandon it at the beginning. We must start with the assumption that a dog cannot really be a demon; and yet the whole story has to be haunted like any ghost-story with a demon dog. There is evidence that Sir Arthur Conan Doyle took more trouble than

usual with the atmosphere of this drama; even if it is rather the atmosphere of a melodrama. He took a wider canvas; he lavished much on scene-painting the landscape of Dartmoor; he went into details of topography and physical geography which would naturally have been too big a background for the argumentative anecdotes of Baker Street; the whole panorama seems to be unrolled before us like a scroll of mystery and symbolism, solely to suggest a half-belief in the hell-hound we have already been forbidden to believe in at all. The result is that the Hound of Baskerville and the Hound of Baker Street are looking for each other in two different worlds; they cannot be said to be hunting each other, for they are racing on two different levels. I know not at what stage of Conan Doyle's conversion the book was concluded; but, even if he had already become a Spiritualist, I must congratulate him as an artist on leaving Sherlock Holmes a materialist. The same author, writing as a Spiritualist, later gave a rather lurid description of the conversion of a materialistic doctor to Spiritualism.

But the difference is not between the different opinions either of the author or the character, at different times of their lives. The difference is that not only was the character then a different sort of character, but the author was a different sort of author. The materialistic medical gentleman was a melodramatic character; and his conversion to ghosts was melodramatic. But Sherlock Holmes was a comedy character; and I cannot call up any picture of what a real interview between him and a real ghost would be like. Sherlock Holmes, having the kind of cleverness that belongs to a comedy character, has also the kind of stupidity, or at least the kind of limitation, which belongs to a man who, could never have had a chat with a ghost. For instance, if I remember right, he begins his review of the possibilities with a well-known sceptical sneer, of the sort that is very familiar and really very shallow, to the effect that it is a strange sort of spirit hound who leaves material traces; such as footprints. If he were living for one instant in the tradition of the great ghost stories, he would be more likely to say that it would be a very unusual spirit hound who did not leave material traces; or make some imprint in



A SOCIALIST PREMIER FOR FRANCE: M. LÉON BLUM (HOLDING HAT), WHO, IT IS ASSUMED, WILL TAKE THIS OFFICE VERY SHORTLY, PHOTOGRAPHED AT A MEETING OF THE "FRONT POPULAIRE" AT PÈRE LA CHAISE CEMETERY IN PARIS.

As we write, M. Léon Blum, leader of the French Socialist Party, is actively engaged in negotiations for the formation of his Cabinet.

some way on the material world. Nobody would be particularly frightened of a *completely* immaterial hound; a metaphysical and mathematical abstract hound; a hound in intellectual solution. The power in every preternatural story, as in every supernatural belief, is in some suggestion of what is mystical communicating with what is material. But there is no thrill either in blood and thunder or theology that has not that touch of materialisation; even the tale about a skeleton is in a manner the word made flesh; and the ghost is but a shadow of the resurrection of the body.

ARAB AND JEW IN CONFLICT IN PALESTINE: RACIAL BITTERNESS; AND OFFICIAL PRECAUTIONS.



RACIAL RIVALRY IN PALESTINE: A JEWISH HOUSE NEAR JAFFA BURNT DOWN BY ARABS—ONE OF MANY OUTRAGES COMMITTED BY BOTH SIDES DURING THE RECENT DISORDERS, IN WHICH SEVERAL LIVES HAVE BEEN LOST.



ARAB URCHINS IN JERUSALEM, SOME OF THEM ARMED WITH TOY WEAPONS AND WEARING TIN DISHES ON THEIR HEADS TO COUNTERFEIT STEEL HELMETS: YOUNGSTERS ANXIOUS TO TAKE A PART IN THE ANTI-JEWISH RIOTS.



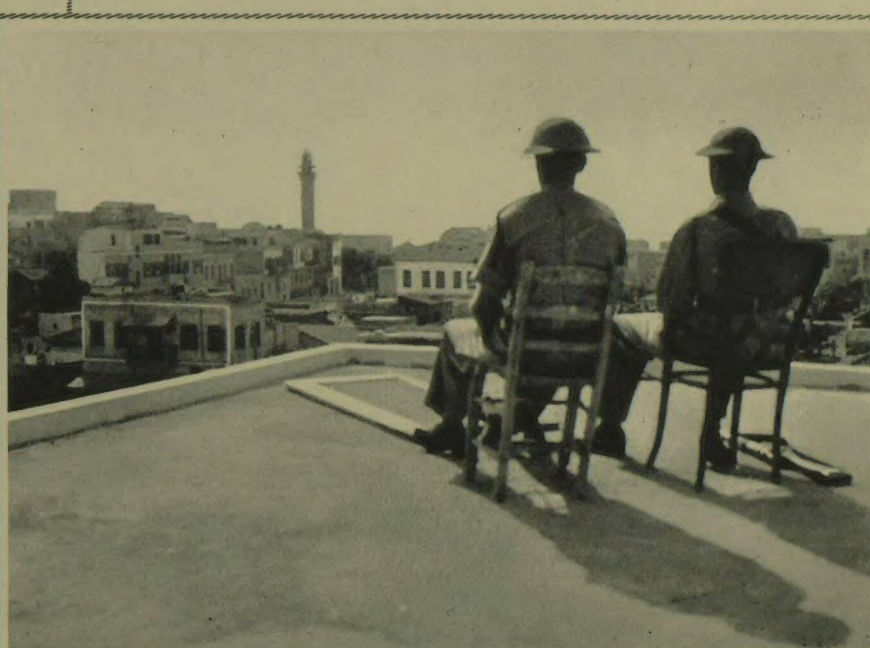
MILITARY PRECAUTIONS IN PALESTINE, WHERE THE GARRISON HAS BEEN REINFORCED BY BATTALIONS FROM EGYPT: BRITISH TROOPS PREPARED FOR TROUBLE AT TEL AVIV AFTER A JEWISH HOUSE HAD BEEN BURNT BY ARABS.



BARBED-WIRE BARRICADES CLOSING THE ROADS FROM JAFFA TO TEL AVIV, WHERE ARABS TRIED TO BURN DOWN THE CUSTOMS SHED IN THE LEVANT FAIR GROUNDS: A POLICEMAN AND SOLDIER ON GUARD.



YEMENITE JEWS OF JAFFA LIVING IN A PUBLIC PARK AT TEL AVIV AFTER THEIR HOMES HAD BEEN BURNT DOWN: A FAMILY WITH THE REMAINS OF THEIR POSSESSIONS RESCUED AT RISK OF THEIR LIVES.



GUARDIANS OF THE PEACE OF JAFFA, WHERE A JEWISH STEAMER WAS BOMBED FROM ARAB LAUNCHES: POLICE SENTINELS KEEPING WATCH OVER THE CITY FROM THE ROOF OF A BUILDING FACING THE MOSQUE.

Since the outbreak at Jaffa in the middle of April the racial bitterness between Arabs and Jews in Palestine has increased. The Arab demand for a reduction in the number of Jewish immigrants led first to an Arab strike and then to rioting, shooting, and the firing of property both in the towns and in the country districts. On May 18 the High Commissioner, Sir Arthur Wachope, approved the Labour Schedule of 4500 Jewish immigrants for the half-year ending September 30, thereby showing the official intention not to yield to the Arab demands. On the same day the Colonial Secretary announced in the House of Commons that the King would

be advised to appoint a Royal Commission which, after order had been restored, would visit Palestine and, without bringing into question the terms of the mandate, would inquire into the causes of unrest and the alleged grievances of the Arabs and the Jews. Meanwhile, at the High Commissioner's request, reinforcements were sent from Egypt to supplement the Palestine garrison. Police and supporting British troops were forced to fire on demonstrators at Nablus, Acre, and elsewhere. A curfew was imposed and the police were empowered to control all motor traffic on the roads south of Haifa and Tiberias, so as to prevent the movement of agitators.

THE HEART OF THE NEW ITALIAN "EMPIRE": TROOPS IN OCCUPATION OF ADDIS ABABA.



THE MACHINES WHICH HELPED ITALY TO WIN HER WAR AGAINST ABYSSINIA REVIEWED IN A "VICTORY PARADE": AEROPLANES AND MOTOR-CYCLISTS DRAWN UP FOR INSPECTION BY MARSHAL BADOGLIO IN ADDIS ABABA.



NATIVE TROOPS TAKE PART IN THE GREAT MILITARY PARADE IN ADDIS ABABA AND RECEIVE THEIR SHARE OF THANKS FROM THEIR COMMANDER-IN-CHIEF: ASKARIS PASSING THE SALUTING-BASE.



ITALIAN TROOPS ON PARADE BEFORE MARSHAL BADOGLIO AT THE ADDIS ABABA AERODROME: THE SCENE, A FEW MONTHS AGO, OF DEMONSTRATIONS OF LOYALTY TO THE EMPEROR BY EXCITED ABYSSINIAN WARRIORS.



ITALIAN SOLDIERS AND ABYSSINIAN CITIZENS MEETING IN A DÉBRIS-LINED STREET OF ADDIS ABABA: CONQUERORS AND CONQUERED APPARENTLY ON TERMS OF MUTUAL TOLERANCE IN THE PILLAGED CAPITAL.



THE SHELL OF A CITY—ALL THAT WAS LEFT OF ADDIS ABABA WHEN THE ITALIANS MADE THEIR ENTRY: THE LEGACY OF SEVERAL DAYS' UNRESTRAINED LOOTING AND BURNING BY THE ABYSSINIAN MOB.

After only a fortnight in Addis Ababa, Marshal Badoglio, newly appointed Viceroy in Abyssinia, left the capital on May 20 for Italy. There, it is reported, he will spend a short period of leave. In the meantime his place was taken by Marshal Graziani, who had commanded on the southern front and had flown to Addis Ababa from Harrar in time for a cordial meeting and discussion with his chief. In some quarters it was suggested that Marshal Badoglio would not return to Abyssinia and that Marshal Graziani would be made Viceroy in his stead. The Deputy Viceroy announced on May 23 that the military forces in East Africa,

half a million strong, would be maintained at their present establishment. It was stated that this came as a surprise to Italians at home, who had understood that some of the men would be settled on the land in Abyssinia and that the remainder would be allowed to return to Italy. The reconstruction of the new Empire meanwhile proceeded apace. Draft plans already exist for laying out Addis Ababa afresh on modern lines, with adequate spaces for roads and squares. It is thought that the new city will be built on a site nearer the Legations, five miles away from the present ruined town.

ITALY PARADES HER MIGHT IN ADDIS ABABA: A GREAT MILITARY REVIEW.



THE ITALIAN FLAG HOISTED BEFORE THE GIBBI (IMPERIAL PALACE) IN ADDIS ABABA: A CEREMONY DURING THE PARADE OF THE ARMY BEFORE MARSHAL BADOGLIO, WHEN THE LOOTED PALACE OF THE DEPARTED EMPEROR FORMALLY PASSED INTO ITALIAN HANDS.



MARSHAL BADOGLIO (ON DARK HORSE) TAKING THE SALUTE AT THE BIG MILITARY REVIEW IN ADDIS ABABA: A LONG PROCESSION OF TROOPS, LORRIES, TANKS, ARTILLERY, ARMoured CARS, AND DETACHMENTS OF ENGINEERS PASSING BEFORE THE SALUTING-BASE.

On May 12, a week after the Italians' entry into Addis Ababa, Marshal Badoglio's army passed in review there before the defeated Abyssinians. This great display of military strength began on the ground where the exiled Emperor was accustomed to see his warriors vowing allegiance. Marshal Badoglio, mounted, took the salute as representatives of all arms marched past and aeroplanes flew low overhead. A special stand had been erected for Europeans, and many Abyssinians who had submitted were present. After making a speech in which he praised the valour of his troops, the Marshal rode at their head in a three miles' march

through the city, which was packed with spectators, some cheering, others silent. The Italian flag was formally hoisted over the Gibbi, which the Emperor, on his departure, had thrown open to the Abyssinian mob for looting. It was said that the Italians found the building in a ruined state, and that squads of troops were set to remove the wreckage left by rioters. Little of the contents of the palace was found intact. "Broken chandeliers," according to "The Times" report, "hang from the ceilings; books, in many languages, are strewn about the library; damaged furniture lies in every room."

The World of the Kinema.

By MICHAEL ORME.

A NEW TEAM.

THE film industry keeps up its sleeve certain safe cards drawn from the winning tricks of the days when the kinema was still in its infancy, and plays them out from time to time whenever a suitable star appears to warrant the game. Fashions in films may change, cycles gather impetus and slow down, but, amazingly enough, neither vogue nor time nor changing conditions seem to dull the magic of those "safe cards." Prominent amongst them is the combination of an adventurous adult—preferably male and "hard-boiled"—with tender youth. A group of children gathered together to play their games and get into mischief may, of course, be relied on to secure a certain measure of success. Thus the escapades of "Our Gang," with Jackie Cooper as a lively member heading for juvenile stardom, was a popular programme item some six or seven years ago. And more recently, the German picture, "Emil and the Detectives," made excellent use of the unconscious humour and courage of a band of boys on the track of a thief. Serious studies of child psychology, such as the memorable "Poil de Carotte," that revealed a spark of genius in young Robert Lynen, and the happy comradeship of a couple of youngsters in "Skippy" and "Snooky," which brought Jackie Cooper and Robert Coogan into partnership, have their appointed place in the annals of the kinema.

But their popularity pales before the world-wide fame of that classic example of the "man and boy" team, "The Kid," Mr. Charles Chaplin, with the very small Jackie Coogan in tow, still crops up, I believe, in remote corners of the world, still delights the peaceful peasant and the unsophisticated native. Later developments of the basic theme demanded that the man should be big, brawny, and truculent, all of which Mr. Chaplin is not. But the appeal remains the same. The man must have in him something of the simplicity of the child, and the latter, in his turn, something of the pluck and tenacity of his protector and hero. Thus is their good companionship established and our sympathy enlisted for these two partners of such disparate age fighting misfortune together. The chivalry of the man, be he crook or pugilist or rough soldier of fortune, must penetrate his hard shell

in answer to his protégé's helplessness to reap the reward of youthful trust and unswerving loyalty. And around this kernel you may embroider what you will.

The formula was eminently successful in "The Champ" and "O'Shaughnessy's Boy," wherein the burly Mr. Wallace Beery found his counterpart in the sturdy little Jackie

the embodiment of manhood, standing four-square to the buffeting of fate, with something infinitely gentle behind his bombast and his fighting spirit. No doubt the contrast between his bluff soldier of fortune and the *soigné*, dapper little king of Freddie Bartholomew tempted the director to over-emphasise the latter's circumspect air of *petit chevalier*. In "David Copperfield" he gave promise of histrionic gifts that have since lain fallow. He was immediately hailed as the "wonder child" and the "greatest little actor on the screen." To live up to such labels, however, more is needed than the piping clarity of his voice, an engaging presence, and perfect manners. In his last two pictures he has been allowed to walk through his parts, glibly reciting his lines, turning the few tears that come his way to mere prettiness. His charm is undeniable, yet the sooner his directors cease to rely on it, the sooner they ruffle his composure and tumble him about a bit, the better for Freddie Bartholomew.

AN OLD FAVOURITE.

Fresh from seeing Mr. Warner Baxter as the fast-riding, quick-shooting outlaw hero of a new Metro-Goldwyn-Mayer picture, "The Robin Hood of El Dorado," I felt impelled to look up the date of his film début. For I think we are inclined to take these old film favourites of ours—the McLaglens, the Barrymores, the Garbos, the Baxters of the screen—a little too much for granted. We extend a hearty welcome to the rising starlets, and that is as it should be. But in our praise of promising recruits let us not forget the seasoned soldiers who survived the great upheaval caused by the talking picture and preserved the spontaneity of their attack in spite of the endless repetitions of their vehicles and the exhausting nature of



TCHÉHOV'S "THE SEAGULL" REVIVED AT THE NEW THEATRE: PEGGY ASHCROFT AS NINA; EDITH EVANS AS IRINA ARCADINA; AND JOHN GIELGUD AS BORIS TRIGORIN.

Cooper. How well this youngster of the tremulous under-lip and real emotional power caught the note of his elder! There was harmony between them. Harmony of build, of hearty good humour, and a lusty appetite for battle, just as there was harmony between the pathetic, big-eyed kid of Jackie Coogan and Mr. Chaplin's downtrodden little vagrant. In both cases the combination worked the spell.

It was inevitable that sooner or later Freddie Bartholomew's presence in Hollywood should have caused a revival of a formula so well tried and so popular. Something of the sort occurred when he was cast for little Lord Fauntleroy, for without the juxtaposition of his formidable grandfather and the forging of the links between the two of them, Freddie's exploits in his ancestral home would be tame going. The juvenile star's latest picture, "Professional Soldier," sees him definitely teamed with Mr. Victor McLaglen, an ideal partner for a hero-worshipping lad. They make an attractive pair, and this Ruritanian fantasia, recently presented at the Regal, seemed to me to be good fun, not without a satirical edge to it where the mighty exploits of a hard-fisted "he-man" were concerned. But if this new partnership is to persist—and I cannot see why it should not—Hollywood must get a different angle on the English boy. Mr. McLaglen is all that a defender of youth should be. This stalwart son of the Bishop of Claremont, South Africa, with a fine war record behind him and a punch that won for him the title of heavy-weight champion of the British Army, enters with gusto into a part that involves him in single-handed fights with scores of adversaries, whom he pursues at one time with a machine-gun tucked under his arm.

If the part does not provide him with the chances he seized so memorably in "The Informer," he does at least mould it by his rugged power, his excellent sense of humour, and sincerity of feeling into a real character at once boastful, virile, and lovable. He has the qualities that survive the flux of fashion. He is firmly rooted in the public's affection,



STEPHEN HAGGARD AS CONSTANTIN TREPLEV AND PEGGY ASHCROFT AS NINA IN "THE SEAGULL": A FINE PRODUCTION WITH AN EXCEPTIONALLY DISTINGUISHED CAST.

"The Seagull," by Anton Tchekov, began its run at the New Theatre on May 21. The distinguished cast gave an extremely fine performance. The play is produced by Komisarjevsky.

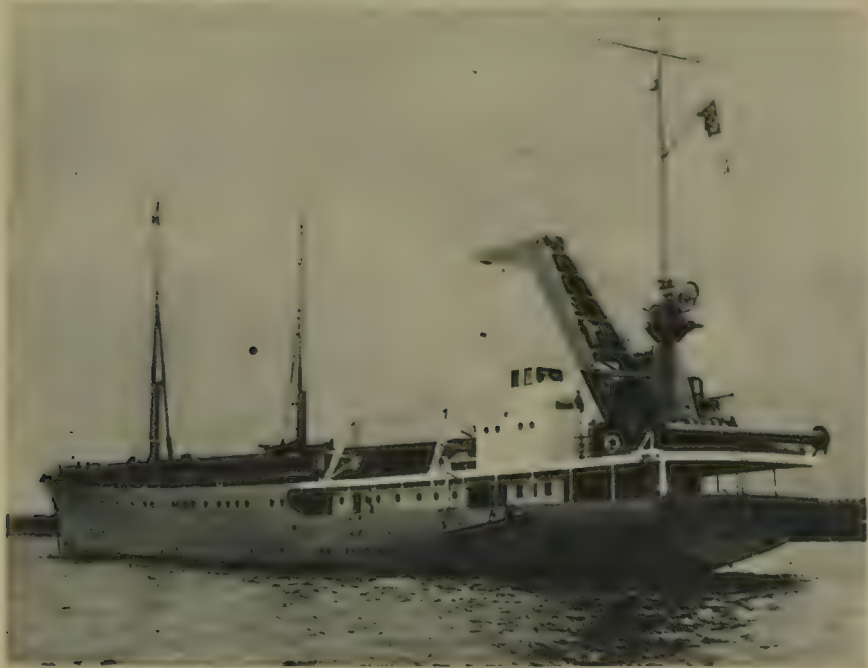
their work. Mr. Warner Baxter's versatility has at least varied the nature of his parts. He has swung from the sentiment of "Daddy Longlegs" to the cynicism of the harassed impresario just as easily as he swings into the saddle of a galloping horse or turns from comedy to pathos. Time seems to take no toll of him, and yet he has been in films for fourteen years. He began his career as an insurance clerk, but threw up that job for the stage. After eight years' experience in New York productions he invaded the studios in 1922, and now, with more pictures to his credit than I have space to enumerate, here he is back again in a part that recalls his famous "Frisco Kid," as debonair, as full of zest as ever. He brings to the screen a quality of *joie de vivre* of which, since the retirement of Mr. Douglas Fairbanks, senior, he is, if not the sole exponent, certainly the foremost. His agility might put his juniors to the blush. He can wear a sombrero or a Homburg hat at a rakish angle, shoot from the hip or urge his horse down a perilous declivity with the reckless bravado which was wont to delight us in the heyday of the breezy old Westerners. Yet he is a fine actor with an unerring sense of character, and I have never seen a picture yet to which Mr. Baxter has not lent interest, even if it fell in subject-matter below the level of his best films.



SHIRLEY TEMPLE IN A FILM OF THE AMERICAN CIVIL WAR: THE FAMOUS CHILD ACTRESS WITH ABRAHAM LINCOLN (FRANK MCGLYNN, SENIOR) IN "THE LITTLEST REBEL."

"The Littlest Rebel," a story of the American Civil War, had its first presentation at the New Gallery Cinema on May 26. Shirley Temple plays the part of little Virgie Cary, the daughter of Captain Herbert Cary, a Confederate officer (John Boles); and Karen Morley and Jack Holt are also in the cast.

THE NEW GERMAN FLOATING AERODROME.



A NEW FLOATING AERODROME FOR THE GERMAN SOUTH AMERICAN AIR-MAIL SERVICE: THE "OSTMARK"—SPECIALLY CONSTRUCTED FOR HANDLING FLYING-BOATS—WHICH RECENTLY MADE A TRIAL CRUISE IN THE BALTIC.



HOW THE "OSTMARK" CATAPULTS A FLYING-BOAT FROM HER DECK AT NINETY M.P.H.: THE AEROPLANE ON THE RUNWAY; AND THE VESSEL'S MOVABLE MASTS (FORWARD) BEING LOWERED.



A FLYING-BOAT LEAVES THE CATAPULT ON THE DECK OF THE "OSTMARK" AND RISES SECURELY: THE FLOATING AERODROME WITH FORWARD MASTS LOWERED ON EITHER SIDE TO CLEAR THE WAY FOR THE AEROPLANE'S TAKE-OFF.

The Lufthansa's third floating aerodrome, the "Ostmark," which has been built for the South American air-mail line, was put into service recently and made a trial trip in the Gulf of Lübeck. It was understood that she was due to sail shortly to take up her position off Bathurst, British Gambia. Like her sister ships, the "Westfalen" and the "Schwabenland," she is equipped with a catapult apparatus which enables her to project a ten-ton Dornier flying-boat into the air at a speed of over 90 m.p.h. With the help of these ships, one on each side of the Atlantic, the aeroplanes are able to make the 2000 miles ocean crossing without an intermediate landing. The purpose of putting the third catapult ship into service is to allow the ships to be released at regular intervals for overhauling. It is also suggested that one of the ships may be required for the experimental flight which the Lufthansa plans to make to the U.S.A. this summer.

BRITISH TANKS DEMONSTRATE AT LULWORTH.

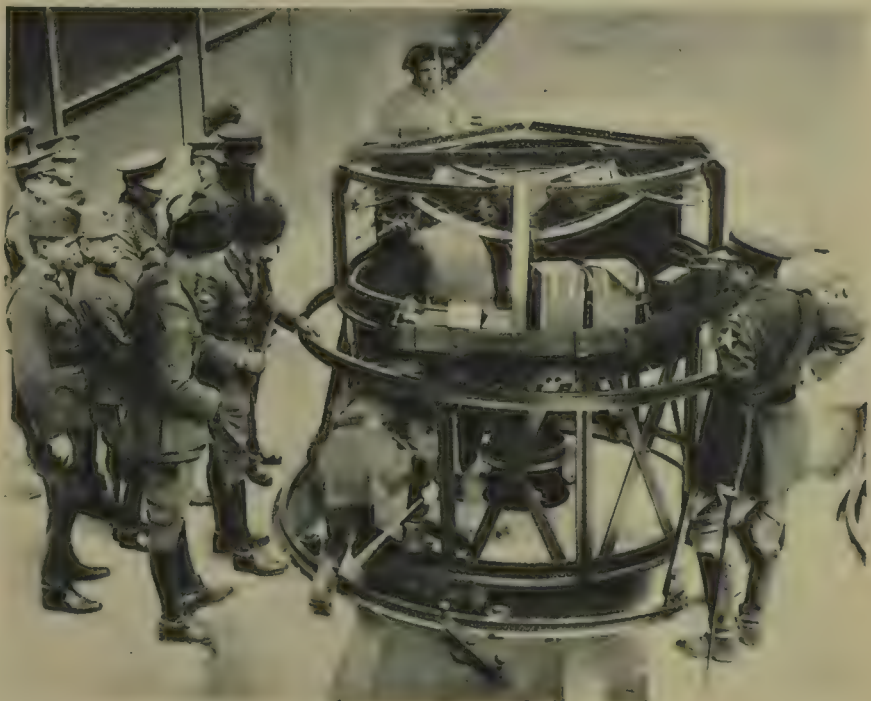
The military attachés of eight nations were present at the demonstrations of the development of the mechanized arm in this country which were staged at Lulworth on May 21. Although it is stated that the latest tank models were not on view, a number of very striking displays were given. Particularly impressive was the combined gun and machine-gun shooting from the medium tank at moving targets. It is believed that some foreign tanks shoot only when stationary. British gunners are trained to shoot from a tank moving at from 8 to 11 m.p.h. at ranges of 700 to 900 yards. At Lulworth, on this occasion, the tank gunners gave a very good account of themselves, the targets being repeatedly hit. These targets were moving silhouettes of tanks towed by cables worked by motor engines in dug-outs. The fire was from both guns and machine-guns, for the gunner in modern British tanks of this type is able to change from a three-pounder firing shells to a machine-gun by merely moving a lever.



A TANK DEMONSTRATION BEFORE FOREIGN ATTACHÉS AT LULWORTH: A DETACHMENT COMING INTO ACTION AGAINST MOBILE TARGETS WITH THREE-POUNDERS AND MACHINE-GUNS—WHILE THEMSELVES ON THE MOVE.



THE EFFECTIVENESS OF THE ARMAMENT MOUNTED BY BRITISH TANKS: AN OLD TANK USED AS A TARGET FOR SHELL-TESTING PHOTOGRAPHED ON THE RANGE AFTER THE DEMONSTRATION AT LULWORTH.



WHERE TANK GUNNERS ARE TAUGHT TO HANDLE THEIR WEAPONS UNDER REALISTIC CONDITIONS: FOREIGN ATTACHÉS INSPECTING A GUN-TURRET AT THE INSTRUCTIONAL CENTRE AT LULWORTH.

NOTABLE EVENTS AT HOME AND ABROAD: OCCASIONS OF TOPICAL INTEREST.



A SHIP BROUGHT ASHORE FOR COMMEMORATION: NANSEN'S FAMOUS POLAR EXPLORATION VESSEL, THE "FRAM," BEING HAULED ON LAND BY HYDRAULIC MACHINERY NEAR OSLO. The little 900-ton "Fram," famous in the history of Polar exploration, was recently drawn ashore, by hydraulic machinery, near Oslo, and a building was erected round her, that she might there be preserved as a permanent museum in memory of those great Norwegian explorers, Fridtjof Nansen and Roald Amundsen, who both used her in their respective expeditions to the Arctic and the Antarctic. The "Fram" has thus travelled further north and south than any other ship in the world. She was specially built, it may be recalled, for Nansen's Arctic expedition of 1893-96, and fifteen years later carried Amundsen to the Antarctic in 1911, when he was the first man to reach the South Pole. The "Fram" is a three-masted wooden schooner, 117 ft. long, with an 80-h.p. Diesel petroleum engine. Her outside planking is enormously thick.

(Continued opposite.)



TO BE PRESERVED IN MEMORY OF NANSEN AND AMUNDSEN, THE GREAT NORWEGIAN POLAR EXPLORERS, WHO BOTH USED HER: THE "FRAM" INSIDE A SPECIAL BUILDING.



A SHIP DRIVEN ASHORE FOR DISINTEGRATION: THE AMERICAN LINER "COLUMBIA" (EX-"BELGENLAND") GROUNDING AT BO'NESS, IN SCOTLAND, TO BE BROKEN UP. This photograph has just reached us with a note stating: "The American luxury liner 'Columbia' was run ashore under her own power on the Scottish coast at Bo'ness to be broken up." She was formerly the "Belgenland" of the Red Star Line. In E. P. Harnack's handbook, "Ships and Shipping," we read: "The 'Belgenland' has been transferred to the American flag and has been re-named 'Columbia.' She is now operated by the Panama Pacific Line of the American Mail Steamship Corporation." She dates from 1917 and her gross tonnage is given as 27,132. She has been used for pleasure cruises between New York and San Francisco.



A FAMOUS PILOT FLIES THE CHANNEL IN AN "OLD CROCK" OF THE AIR: MR. KEN WALLER LANDING AT LYMPE, ON HIS WAY TO BROOKLANDS, IN A 1911 CAUDRON.

Mr. Ken Waller, who with Mr. Owen Cathcart Jones made a record round flight between London and Melbourne, recently flew a 1911 Caudron machine, fitted with its original engine, from Brussels to Brooklands. The flight, in face of a 40 m.p.h. wind, took 4 hours 40 min., about four times as long as Waller and Cathcart Jones took in their D.H. "Comet" when returning from Australia in 1934. This antique Caudron, believed to be the oldest aeroplane now used in Britain; has been bought by Brooklands Aviation, in whose service Mr. Ken Waller is now an instructor. It is stated that he is to fly it at the opening of Brighton's new airport.



THE KING'S FIRST STATE DRIVE IN LONDON SINCE HIS ACCESSION: HIS MAJESTY ACCLAIMED ON HIS ARRIVAL AT ST. JAMES'S PALACE TO HOLD HIS SECOND LEVEE. The King made his first State drive in London on May 26, when he rode in a gold State coach, drawn by four horses, from Buckingham Palace to St. James's Palace, to hold the second levee of his reign. Before and behind the coach rode a Sovereign's escort of the Royal Horse Guards. The route of the procession was along the Mall, where, as our photograph shows, his Majesty was acclaimed by an enthusiastic crowd, and into St. James's Palace through the garden gates. A guard of honour of the Foot Guards, with band, was mounted in the Palace garden. The levee was held in the Throne Room on the first floor.



THE KING'S VISIT TO ALDERSHOT: HIS MAJESTY, WITH THE DUKE OF YORK (JUST BEHIND HIM TO LEFT), INSPECTING THE 3RD BATTALION OF THE COLDSTREAM GUARDS. On May 20 the King, accompanied by the Duke of York, visited the 3rd Battalion, Coldstream Guards, and the 2nd Battalion, Scots Guards, at Aldershot, and inspected both battalions on parade, beginning with the former. After the first inspection, his Majesty went over the Barrosa Barracks, where the Coldstream Guards are quartered, and also saw the Battalion's mechanized transport. Later, having donned the diced cap of the Scots Guards (of which regiment the Duke of York is Colonel), the King inspected their 2nd Battalion. These two Battalions are among the six to whom his Majesty is to present new Colours in Hyde Park in July.

THE CAMERA AS RECORDER: PERSONALITIES AND EVENTS OF THE WEEK.



A NEW BRITISH ULTRA-LIGHT AEROPLANE WHICH COSTS UNDER A PENNY A MILE TO RUN: THE LITTLE "TIPSY" MONOPLANE COMPARED WITH A HEAVY BIPLANE.

The new British ultra-light monoplane, the "Topsy," was demonstrated at the Great West aerodrome on May 22. It takes its name from its designer, Mr. O. Topsy, of the Fairey Aviation Company's design staff. It has a 7-h.p. engine, costs 0'485d. per mile to run, and is priced at £265. Its wing-span is 24 ft. 7 in. The maximum speed is 98 m.p.h. The engine is a Douglas 750-c.c. twin-cylinder.



THE "FLYING CURATE" IN HIS AEROPLANE PULPIT: THE REV. C. D. C. BOULTON CONDUCTING A SERVICE AT CHICHESTER.

The Rev. C. D. C. Boulton, of Warblington, Hants, known as the "Flying Curate," began a mission throughout the country by aeroplane on May 24, using the machine "Silver Wings," formerly flown by Sir Alan Cobham. The mission opened with a service at Chichester. Mr. Boulton, who spoke from the cockpit of the machine, said that his message would be chiefly directed to the younger generation, who were most attracted by the open spaces.



THE NINETEEN-YEAR-OLD WINNER OF THE BRITISH WOMEN'S GOLF CHAMPIONSHIP: MISS PAMELA BARTON (RIGHT); WITH MISS NEWELL, RUNNER-UP.

Miss Pamela Barton won the British Women's Golf Championship at Southport on May 21. In the final of thirty-six holes she beat Miss Bridget Newell by seven and five. Miss Barton is nineteen—one of the youngest players who have won the title. Miss Newell is twenty-four and is a barrister and a Justice of the Peace.



THE DEATH OF A DISTINGUISHED SCOTTISH HISTORIAN: THE LATE SIR R. S. RAIT.

Sir Robert Sangster Rait, who recently resigned the offices of Principal and Vice-Chancellor of the University of Glasgow, died on May 25; aged sixty-two. He made a great name as a historian of Scotland, his chief work being done in tracing the history of successive Scottish Parliaments, and of the era of Mary Stuart and James VI. and I. He began his career as a Fellow of New College, Oxford, and went to Glasgow as Professor of Scottish History and Literature in 1913. He was appointed Historiographer Royal of Scotland in 1919, resigning when he became Principal at Glasgow in 1929.



MR. J. H. THOMAS'S RESIGNATION: THE RETIRING COLONIAL MINISTER PAYING A FAREWELL VISIT TO THE COLONIAL OFFICE.

It was announced on May 22 that Mr. J. H. Thomas had resigned. Letters between him and Mr. Baldwin showed that Mr. Thomas resigned immediately after the conclusion of the Inquiry into the alleged leakage of Budget secrets—some time, of course, before the Tribunal published its findings.



THE HIGH COMMISSIONER TO THE ASSEMBLY OF THE CHURCH OF SCOTLAND TAKES UP HIS RESIDENCE IN HOLYROODHOUSE: LORD KINNAIRD (SEATED, CENTRE) AND MEMBERS OF HIS SUITE.

Lord Kinnaird, accompanied by Lady Kinnaird, took up residence in Holyroodhouse, as Lord High Commissioner to the Assembly of the Church of Scotland, on May 18. The members of his suite seen here are (standing; l. to r.) the Mace Bearer, Mr. Oswald Barclay, Flying-Officer E. V. N. Bell, The Master of Kinnaird, the Solicitor-General (Mr. Albert Russell, K.C.), Captain E. D. Stevenson (Purse Bearer), Squadron-Ldr. the Marquess of Douglas and Clydesdale, Rev. A. Fleming (Chaplain), Hon. George Kinnaird, Squadron-Ldr. Lord George N. Douglas-Hamilton, Mr. J. W. Paterson; and (seated) Hon. Anne Kinnaird, Hon. Mrs. Gough, the Marchioness of Aberdeen, the Lord High Commissioner, Lady Kinnaird, Lady Margaret Drummond Hay, Miss P. Clerk Rattray, Miss Virginia Hughes Onslow.



THE LARGEST KING COBRA EVER CAUGHT ALIVE: THE EIGHTEEN-FOOT SNAKE IN ITS CAGE AT THE LONDON "ZOO."

What is believed to be the largest King Cobra ever caught alive arrived at the London "Zoo" recently. The snake, from the Malayan jungles, was bought by Mr. St. Alban Smith, of Peradin Rubber Estate, Johore, who gives many wild animals and reptiles to the London "Zoo." The big cobra is 18 ft. long, and with it were two other very large cobras.

WILD MEN.

BEING AN APPRECIATION OF

"PAPUAN EPIC": By KEITH BUSHELL*

(PUBLISHED BY SEELEY, SERVICE.)

THIS book describes with vigour (and with an unprecedented galaxy of split infinitives) the "fascinating, if often fearsome work" of a Patrol Officer and Magistrate in the Eastern, or Su-an, Division of Papua. Its principal scene is the Pai-wa area, a promontory on the Coral Sea, opposite the D'Entrecasteaux Group of islands. Here both man and nature are wholly untamed, and Mr. Bushell's work lay among cannibalistic peoples as primitive as any now to be found in the world. The carrying of the rudiments of civilisation to these wild regions, and the institution of anything resembling peace and order, is indeed "fascinating, if often fearsome work," and Mr. Bushell's account of it is as full of thrilling adventures as many a work of fiction.

The forest country is well-nigh impenetrable, and teems alike with dangers and with beauties. As Mr. Bushell hacked his way through it, with his tiny expeditionary force of native police, "his mind likened it at once to an enormous natural temple, complete with all the traditional features of a stouter sacred structure. The tallest trees, as irregular pillars, had attained great height, and with their top leafy branches formed a canopy-roof under which the lower air was mustily dank, as though wind seldom penetrated thus far to refresh it." Within this natural fortress, and expert in every subtle art of bush warfare, were tribes of which nothing was known except that they were cannibals and head-hunters, and likely to be irreconcilable to the invading white man. So they proved. The Patrol Officer's missions both of peace and of punishment developed into a campaign in which the Government party were nearly worsted by superior numbers and by the enormous difficulties of the terrain. "Arrests" of offenders took the form of skirmishes, and sometimes even of pitched battles,

complete annihilation the punitive expedition had had." The occasion was serious, apart from the immediate danger, for it meant that a fully-equipped Government expedition had been repulsed by natives—a rare event in the remarkable administration of Papua.

Many of the tribes discovered in the Pai-wa region were hitherto unknown types of Stone Age man, and Mr. Bushell claims to have encountered one tribe which bore all the evidences of having been "evolved from comparatively recent anthropoid origin," and which actually had vestigial

the workings of poetic justice. "This one sugar," he said, "he 'nother kind. Belly belong me (my), he sing out all the time." The way of the transgressor is hard—as was found by "Pumpkin," that rare example of an unjust steward among the admirable native police; for "Pumpkin," in the execution of his official duties, had instituted a primitive but effective form of the "racket"—and great was the fall of "Pumpkin."

In large measure, this volume is the story of a very remarkable character, Donovan, a "white savage," whose history makes extraordinary reading. Mr. Bushell's first meeting with Donovan is best described in his own words. In a lonely spot on the coast, he became aware of a form moving behind bushes. Then he found himself staring into a human face. "It was a dreadful face. In the eerie light of growing dusk it looked more black than white, more fiendish than human, and yet, some indefinable feature about it suggested an original white, rather than black, owner." The Patrol Officer found himself spellbound by a hypnotic gaze which rendered him powerless. "He tried to step back another pace and found that his legs were unwilling. He tried them again, forcing them this time. And in his turn the creature stalked after him, a pace. Then, developing a crouching poise as if preparing to spring upon him, it dealt him a smashing blow in the face and felled him to the ground." This was "Donovan's way" of introducing himself, but it was not meant to be impolite. He was induced to take up quarters with the patrol, and gradually his history was unfolded.

He was born on a lonely homestead in Queensland, and soon after his birth his father was murdered by Chinese coolies. The mother fled with her baby to an island in the Whitsunday Passage. The child ran wild, and, when his mother died, took to a Caliban existence on the islands, the Great Barrier Reef, and later in the Queensland bush. There, according to his own account, he was captured by cannibals, together with some shipwrecked English sailors, but, when pinioned for the slaughter, managed to free both himself and his companions. Reaching Townsville, he engaged for a time in tin-mining, and then pearling; eventually he made his way to Papua, and for nearly sixty years lived the life of a completely primitive savage—probably not stopping short, it is to be suspected, at cannibalism.

At Mr. Bushell's Camp-Fire School, he was, as Huckleberry Finn would say, "sivilized"—and seemed to enjoy the process more than Huckleberry. He remained, of course, a primitive, speaking only limited pidgin-English, but Mr. Bushell soon had enough confidence in him to make him overlord of an entire island estate of forty acres. Of this he made a great success. He married a native with



A PAPUAN VILLAGE IN WHICH WHITE MEN WERE KILLED AND EATEN; NECESSITATING AN ARMED EXPEDITION LED BY THE AUTHOR OF "PAPUAN EPIC": IN THE PAI-WA DISTRICT, WHERE A MAN WITH A "TAIL" WAS DISCOVERED.

The population of the Pai-wa village are here seen assembled for a death-dance. Of the Pai-wa "tailed" men the author writes: "The curiously curved spine, the long thin, muscular legs with prehensile toes and claw-like nails, were conspicuously those of an ape. . . . At the spinal base of one fellow . . . was found a stubby growth of flesh which seemed to confirm Darwin's well-known theory." Unfortunately, the author had not a camera with him on this occasion.

Reproductions from "Papuan Epic"; by Courtesy of the Publishers, Messrs. Seeley, Service and Co.



IN CANNIBAL COUNTRY: DWELLING-HOUSES OF SAVAGES, SHOWING THE SMALLER AND SHALLOWER BUILDINGS, OR PENS, IN WHICH THEIR VICTIMS ARE IMPRISONED UNTIL THE DEATH FEAST.

with whole villages and tribes. "Spear-thrusts were roughly parried by bayonets, owners mutually disarmed by seizing each other's weapon, or whatever was available; hits, thuds, cracks and cries as heavy broken spears, clubs and rifle-butts found their mark, angry yells of resisting rage as the already close scrimmage became intensified, and when eventually it subsided the consequent clicking of handcuffs, all comprised a stern struggle for some minutes, until the quick padding of escaping feet proclaimed the end of the skirmish and victory for the invading forces." Ultimately, however, the patrol proved inadequate to the forces which massed against it. In a vivid chapter, Mr. Bushell describes how his party was saved from extermination by one of those strange premonitions which are not uncommon among the Papuan natives, especially when ill or dying. In obedience to one of these warnings, the Patrol Officer withdrew his party, thus "driven into the sea," into boats, just in time to avoid a hopeless conflict on the sea-shore. "Along the beach were hundreds of wild, gesticulating savages armed with long black ebony spears, bows and arrows, clubs and sticks. The beach was black with them. The Patrol Officer saw at a glance what a remarkable escape from

of order, government, allegiance, and hygiene. In such beneficent labours the rewards and successes are far greater than the disappointments and discouragements, numerous though the latter must be. Gradually authority is established and recognised, especially in the all-important matter of cleanliness, which means so much in the village life of these primitives. A strong, fair, and comprehensive administration of justice soon establishes respect and observance. "Charges of adultery of varying implication were patiently tried by the score, and stern sentences inflicted against repetition, thieves adequately punished, old and dirty houses burned, new roads broken and old ones restored, pools drained, new bridges built of tree-trunks over freshly swollen rivers, village populations medically examined, and those individuals requiring treatment sent in the patrol-boat to the Government hospital at Samarai." The Papuan native is an ingenuous creature, whose faults it is impossible to regard too sternly. Little foibles like cannibalism are soon relinquished and forgotten, though it seems impossible to cure the most virtuous native of the inveterate vice of stealing sugar. On one occasion Mr. Bushell, tired of these depredations, substituted Epsom salts for the alluring sugar. The thief's comment was a sufficient tribute to

tails. We must share Mr. Bushell's regret that he had no photographic apparatus to record this discovery, for had it been thus authenticated, it would, we conceive, have been of the first importance to biologists and anthropologists.

Manifold are the duties of a Patrol Officer. For Mr. Bushell, who had been medically trained, they even included an amputation in the heart of the bush, the patient being a luckless prisoner who had been attacked when asleep by a crocodile. But neither these grim tasks, nor warfare with savages, are the main business of the Government's emissary, who, whenever and wherever he can, brings not a sword, but peace. Mr. Bushell tells *con amore* of the "camp-fire schools" in which he gradually instructed his children of nature in the elementary notions



NEW GUINEA CANNIBALS: TWO HEAD-HUNTERS CAPTURED BY THE PAI-WA PUNITIVE EXPEDITION LED BY THE AUTHOR OF "PAPUAN EPIC"; MEN OF A BIGGER AND BOLDER TYPE THAN THE AVERAGE HILL-TRIBESMEN OF NEW GUINEA.

the engaging name of Bucket, and settled down with much satisfaction to a life of domesticity and landed proprietorship. He proved a useful companion and adviser on several patrols. His end was tragic. Bucket had borne him a son, of whom he was inordinately proud and fond. During one of his absences from home the child was murdered by an enemy. Donovan's grief shattered and demented him. He seized a boat, terrorised the crew, and sailed away to nowhere or anywhere—until his mania spent itself and killed him. Donovan was subsequently buried in a white man's cemetery with his child beside him. A brand plucked from the burning was extinguished, but not without a last, lurid upflaring.

C. K. A.

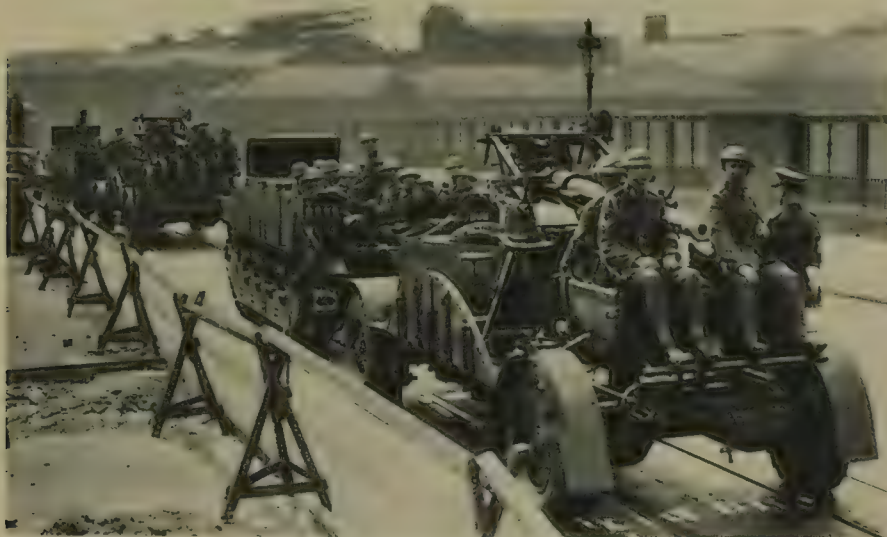
* "Papuan Epic." By Keith Bushell, sometime Native Police Officer and Magistrate in New Guinea. (Seeley, Service and Co.; 12s. 6d.)

THE THIRD AND MOST SUCCESSFUL EMPIRE AIR DAY:

DEFENCE METHODS DISPLAYED—A STIMULUS TO RECRUITING.



LONDON TERRITORIALS DEMONSTRATING THE NEEDS OF AIR DEFENCE: A DETACHMENT OF THE 52ND ANTI-AIRCRAFT BRIGADE, R.A., CROSSING VAUXHALL BRIDGE DURING A RECRUITING MARCH THROUGH CHELSEA, BATTERSEA, AND CLAPHAM.



SHOWING THEIR TWO ANTI-AIRCRAFT TRAILER GUNS, DRAWN BY "DRAGON" CATERPILLAR TRACTORS: ANOTHER VIEW OF THE DETACHMENT CROSSING VAUXHALL BRIDGE ON THEIR WAY TO GIVE A DEMONSTRATION ON CLAPHAM COMMON.



REPRESENTING THE DESTRUCTION OF A "CHINESE JUNK" BY BOMBS DROPPED FROM AN AEROPLANE: A DRAMATIC FEATURE OF THE AERIAL DISPLAY GIVEN AT LEE-ON-SOLENT ON EMPIRE AIR DAY.



METHODS OF AIR ATTACK AND DEFENCE DEMONSTRATED AT HENLOW, BEDFORDSHIRE, ON EMPIRE AIR DAY, CELEBRATED AT ABOUT A HUNDRED MILITARY AND CIVIL AERODROMES IN VARIOUS PARTS OF THE COUNTRY: BOMBERS SWOOPING LOW OVER A CONVOY OF LORRIES—A REHEARSAL OF A REALISTIC DISPLAY.

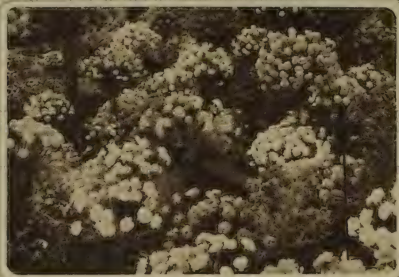
Empire Air Day, in this its third successive year, was celebrated on May 23 at about 100 civil and military aerodromes in various districts. There were many flying displays, including aerobatics, parachuting, and mock-combats, and exhibitions of anti-aircraft apparatus and protective methods against gas attack. The air defence of the country rests with the Territorial Army, which is below establishment by nearly 47,000 men. Efforts are being made to bring it up to strength. On Empire Air Day a recruiting march through Chelsea, Battersea, and Clapham was held by the 52nd (London) Anti-Aircraft Brigade, R.A. (Territorial Army)—the brigade selected

to represent the "Aerial Defence of London" at the Royal Tournament. It has the latest types of equipment, and used on the march two anti-aircraft trailer guns, each with a crew of 20, two "Dragon" caterpillar tractors, a Vickers predictor and range-finder, and a staff car. There was also a loud-speaker van, from which the Adjutant spoke at intervals, mentioning that 9000 men are needed for London's air defence, of which number this brigade requires 200. Demonstrations of the guns in action against "enemy" aircraft were given within a special enclosure on Clapham Common and greatly interested a large crowd of spectators.

A WORLD-FAMOUS EVENT OF THE LONDON SEASON: THE CHELSEA FLOWER SHOW.

Left:

WHERE A
PYRAMID OF
SCHIZANTHUS
AROSE FROM
A TREE OF
FALCULARIAS,
AMID A MASS OF
OTHER BLOOMS:
FLOWERS GROWN
FROM SEEDS,
A CAREER
EXHIBIT
AWARDED A
GOLD MEDAL.



Above: CARNATIONS IN
FULL FRAGRANCE: A
BEAUTIFUL DISPLAY,
INCLUDING SEVERAL
NEW VARIETIES,
GROWN IN LONG
HANGING BASKETS
AND BOWLS OF PER-
PETUAL FLOWERING
TYPES.

Left: ON THE PRIVATE
VIEW DAY, WHEN THE
SHOW WAS VISITED BY
THE KING, QUEEN
MARY, AND OTHER
MEMBERS OF THE
ROYAL FAMILY: ONE
OF THE LARGEST
CROWDS EVER SEEN
ON THIS OCCASION
ADMIRING THE ROCK-
GARDEN EXHIBITS IN
THE GROUNDS OF
CHELSEA HOSPITAL.



Right:
AWARDED THE
SHERWOOD
CHALLENGE CUP,
FOR THE MOST
MERITORIOUS
EXHIBIT IN THE
SHOW:
A REMARKABLE
DISPLAY OF
SWEET PEAS BY
MESSRS.
E. HULTON
AND SON.

IN THE "TESTED FIELD" OF FLOWERS AT CHELSEA HOSPITAL:
A GENERAL VIEW IN ONE OF THE LARGE MARQUEES, WHICH COVERED
IN ALL OVER 2½ ACRES.

The Royal Horticultural Society's great Flower Show, in the grounds of Chelsea Hospital, was opened for private view on May 19, when it was visited by the King, Queen Mary, the Duke and Duchess of York, the Duke of Kent, Princess Beatrice, and the Duke of Connaught. The King showed keen interest, from the point of view of "us amateur gardeners" (as he put it), and spoke of growing rock-plants at

Fort Belvedere. In the great flower tent, Queen Mary accepted two white gardenias of the kind often worn by King George. On the private view day, the number of visitors was exceptionally large, and the Show was considered to surpass that of 1935. It was open to the public on May 20, 21 and 22. The exhibit seen in our top left illustration above, that of Carriers Tested Seeds, was awarded the Society's gold medal.

ROCK GARDENS AND FORMAL GARDENS: OUTSTANDING EXHIBITS AT CHELSEA.



Above: A FOUNTAIN
COURT: ONE OF THE
FINEST EXAMPLES
OF THE FORMAL
GARDENS AT THE GREAT
FLOWER SHOW WHICH
WAS HELD IN THE
GROUNDS OF THE
ROYAL HOSPITAL AT
CHELSEA.

Right:

A TYPE OF
EXHIBIT AT
CHELSEA MORE
NUMEROUS
THAN EVER
BEFORE:
ONE OF THE
BEAUTIFUL
NATURALISTIC
ROCK GARDENS,
SOME OF WHICH
CONTAINED
STONE FROM
WESTMORLAND
AND CHEDDAR.



Right: A CORNER OF
LONDON THAT FOR A
FEW DAYS WAS JAPAN:
A JAPANESE GARDEN
DESIGNED AND CON-
STRUCTED AT CHELSEA
BY A JAPANESE LAND-
SCAPE ARCHITECT,
COMPLETE WITH
DWARF TREES, GARDEN
HOUSE, LANTERNS,
JAPANESE GARDEN
ORNAMENTS, AND
BAMBOO BRIDGE.



Left:

MADE WITH
LIMESTONE
SPECIALLY
IMPORTED FOR
THE PURPOSE
FROM AMERICA:
A ROCK GARDEN
OF UNIQUE
INTEREST
AMONG THE
MANY EXAMPLES
AT THE
CHELSEA FLOWER
SHOW.



ANOTHER "MOORLAND" ROCK GARDEN: A FORM OF HORTICULTURE
THAT HAS LATELY GROWN IN POPULARITY, AS INDICATED BY THE
UNPRECEDENTED NUMBER SHOWN THIS YEAR.

An outstanding feature of the Chelsea Flower Show this year was the popularity of rock gardens, which were more numerous than in any year since the show was first held in 1913. In those reproducing natural conditions, with a moorland stream, some fine Westmorland and Cheddar stone was used. One rock garden of this type (illustrated above) was unique as having been formed of brownish limestone specially

imported from Pennsylvania. Another exhibit of exceptional interest was the Japanese garden designed and laid out by a landscape architect from Japan. It was in what is known as the "Shi" style, and, as our photograph shows, contained a bamboo bridge and several miniature conifers of considerable age, as well as lanterns and other ornaments, with a reproduction of a Japanese garden house.

SUMMER NIGHT PHOTOGRAPHY BY MOONLIGHT: AN ASTRONOMER'S DEVICE.



TAKEN BY MOONLIGHT WITH AN EXPOSURE OF ONLY THIRTY SECONDS: A PHOTOGRAPH OF A ROW OF HOUSES, SECURED BY AN INEXPENSIVE METHOD WHICH IS AT THE DISPOSAL OF ALL PHOTOGRAPHERS.



AN OLD FARMYARD BY MOONLIGHT—PHOTOGRAPHED WITH AN EXPOSURE OF ONLY THIRTY SECONDS: AN ADMIRABLE EXAMPLE OF THE ARTISTIC RESULTS TO BE OBTAINED BY M. RUDAUX'S SIMPLE DEVICE.



A TEN-SECOND EXPOSURE FOR A STRIKING STUDY OF CLOUDS AND MOONLIGHT: THE KIND OF SUBJECT FOR WHICH M. RUDAUX'S METHOD IS SPECIALLY SUITABLE AND FOR WHICH IT HAS CONSIDERABLE SCIENTIFIC IMPORTANCE.

On these pages we reproduce some striking moonlight photographs taken by a new and simple method devised by the well-known French astronomer, M. Lucien Rudaux, with whose contributions to this journal our readers are well acquainted. M. Rudaux explains that the light given by the full moon is about 465,000 times weaker, to the eye, than sunlight; for the camera this figure should be nearer 650,000. The discrepancy arises from the same optical illusion as that which makes us see moonlight as bluish although its source is yellow. This illusion is



A COUNTRY LANDSCAPE BY MOONLIGHT—PHOTOGRAPHED WITH AN EXPOSURE OF ONE MINUTE ONLY: A SUPERB EFFECT OF MOONLIGHT FILTERING DOWN THROUGH THE TREES ON TO THE SUNKEN ROAD.



MOONLIGHT VEILED BY LIGHT CLOUDS; TAKEN WITH AN EXPOSURE OF FORTY-FIVE SECONDS: A PERIOD NOT TOO LONG FOR THE WOMAN IN THE PHOTOGRAPH TO RETAIN HER POSE WITH EASE.

caused by the fact that, light being composed of radiations of various wave-lengths, the human eye becomes proportionately more sensitive to the short wave-lengths—that is, the blue end of the spectrum—as the illuminating source grows weaker. Thus the relatively dim light of the moon has a bluish tinge to the eye—an illusion which, naturally, the camera lens does not share. With the moon at the full, then, the camera receives about 650,000 times less light than it does from sunlight; and at other lunar phases the light it receives is, of course, very much less again. The attempt to compensate for the feebleness of the moon's rays by prolonging the exposure to a period of half an hour or more is unsatisfactory to the photographer for a number of obvious reasons, the chief of which is that he cannot in that way make a study of clouds or other moving objects. M. Rudaux overcomes the difficulty by using a condenser obtained from an ordinary projection lantern; so getting a lens of large aperture, that is, a lens which will transmit more light than could be transmitted by an ordinary inexpensive camera lens. He obtains good definition by stopping down the aperture to a considerable extent.

[Continued opposite.]

A COROT-LIKE EFFECT BY MOONLIGHT PHOTOGRAPHY--IN NINETY SECONDS.



A LANDSCAPE PHOTOGRAPHED BY MOONLIGHT; WITH AN EXPOSURE OF ONE MINUTE THIRTY SECONDS: AN ADMIRABLE IMPRESSION OF THE SILVERY TONE OF MOONLIGHT IN THE SKY AND ON THE GROUND BESIDE AN OLD QUARRY.

Continued. while retaining sufficient light for his purpose. For example, a 4-in. condenser (the usual size for ordinary projection lanterns) stopped down to $2\frac{1}{2}$ in. still gives a measure of about $f:1$. In this way the length of exposure is brought down to a matter of seconds, and at the worst need not exceed about a minute. The nature of moonlight suggests the use of a yellow screen; and its employment does, in fact, bring about a certain improvement, although demanding a slightly

longer exposure. (The photograph on this page was taken with a yellow screen.) The principal advantages of M. Rudaux's method are that it is simple, cheap, and available to amateur photographers; that it admits of admirable artistic effects; and that it permits the photographic study of clouds and other meteorological phenomena to be made at night during two-thirds of each lunar month. For photographing moving clouds the camera can be set on a movable mounting.

RARE FLOWERS OF KASHMIR: SPRING AND SUMMER GLORIES



AMID A RICH GROWTH OF WILD IRIS (*IRIS KASHMIRIANA*), WHICH IS BELIEVED TO POSSESS MEDICINAL PROPERTIES: KASHMIRI CHILDREN PLUCKING BLOSSOMS, WHICH THEY SELL TO VISITORS DURING THE SPRING.



ADONIS CHRYSOCATHUS: A VERY HANDSOME ALPINE PERENNIAL, GROWING IN A TUFTED FORM WITH NUMEROUS GRACEFUL FERN-LIKE LEAVES AND SEVERAL LEAFY STEMS, BEARING LARGE GOLDEN-YELLOW FLOWERS IN JUNE AND JULY.



CAMPANULA KASHMIRIANA: A PERENNIAL ROCK-PLANT, PRODUCING A PROFUSION OF BEAUTIFUL BLUE BELL-SHAPED FLOWERS, ABOUT 1 IN. LONG.



PODOPHYLLUM EMODI: A HANDSOME PERENNIAL PLANT, WITH LARGE SHINING LEAVES AND WHITE FLOWERS (2 IN. ACROSS), FOLLOWED BY PULPY SCARLET FRUITS.



GENTIANA CARINATA: A SHOWY ANNUAL SPECIES GROWING TO 6 IN. HIGH, WITH DENSE LATERAL AND TERMINAL CLUSTERS OF RICH DARK BLUE FLOWERS.



NOTHOLIRION THOMSONIANUM: A CHARMING SPECIES OF LILY, 2 TO 4 FT. HIGH, AND BEARING RACEMES (ABOUT 2 FT. LONG) DENSELY COVERED IN APRIL WITH SWEET-SCENTED PALE-ROSE OR ROSE-PURPLE FLOWERS 2½ IN. LONG.

Kashmir is famous for its wealth of plants and flowers that make it a paradise for the botanist, and these interesting specimens of its beautiful flora may suitably find place in our Summer Number, although a few of them flourish in the spring. The work of obtaining alpine plants in mountain regions is an arduous and often dangerous business. In a letter that accompanied the photographs, the correspondent who sent them writes: "The risks undergone



STERNBERGIA FISHERIANA: A BEAUTIFUL FLOWERING PLANT FROM KASHMIR WHICH BEARS LARGE, BRIGHT YELLOW, CROCUS-LIKE FLOWERS EARLY IN THE SPRING, JUST AFTER THE SNOWS HAVE MELTED.

at times in collecting these rarities from precipitous cliffs, very high altitudes, and far-away uninhabited corners in Kashmir and Tibetan mountains are little realised by the general public. Last season, while collecting single-handed a few plants near the top of the Kolohoi Glacier, I just escaped death on the glacier by sheer luck. These beautiful but hardy plants [he goes on to say], though little known to horticulturists, are really worth trying in all gardens,

OF A LAND THAT IS FAMOUS AS A BOTANIST'S PARADISE.



HYACINTHUS ORIENTALIS: A PLANT WITH DELICIOUSLY SCENTED FLOWERS RESEMBLING BLUEBELLS THAT FILL THE AIR WITH THEIR FRAGRANCE IN EARLY SPRING—PERHAPS THE EARLIEST HYACINTH TO APPEAR.



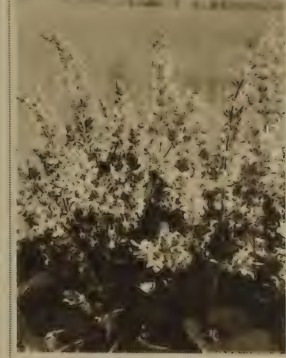
ANEMONE GRUNDELIERA: A PERENNIAL GROWING TO A HEIGHT OF ABOUT A FOOT, AND BEARING WHITE, BLUE, OR YELLOW FLOWERS, OF APPROXIMATELY ABOUT AN INCH IN DIAMETER, FROM APRIL TO JUNE.



MORINA LONGIFOLIA: A PERENNIAL WITH PRICKLY LEAVES, BEARING SWEET-SCENTED FLOWERS, ROSE-PINK AND WHITE, IN AUGUST AND SEPTEMBER.



PARAQUELEGIA GRANDIFLORA: A VERY BEAUTIFUL LITTLE ALPINE PERENNIAL GROWING ON ROCKS AND BEARING WHITE OR PALE MAUVE FLOWERS IN JUNE AND JULY.



SALPA MUCROCAPITATA: A ROBUST PERENNIAL BEARING SPRAYS OF PALE-BLUE, LILAC, WHITE, OR ROSE-COLOURED FLOWERS IN MAY AND JUNE.



COLCHICUM LUTEUM: A SMALL BULBOUS PERENNIAL PLANT, FOUND IN KASHMIR, WHICH BEARS GOLDEN-YELLOW FLOWERS, SOMEWHAT RESEMBLING THE CROCUS, IN FEBRUARY AND MARCH, AND HAS MEDICINAL PROPERTIES.

as some of them are very easy to grow and have a vast range." We may add that we submitted the set of photographs to an expert authority on horticulture, and enquired whether seeds from such plants had produced plants successfully in England. In a reply to our enquiry, after comments on the beauty of the photographs, it was stated: "With the exception of *Aconitum violaceum* [not here reproduced] and *Adonis chrysocathus*, I think they are



SALPA HANS: A ROBUST, HANDSOME PERENNIAL, WITH RACEMES (1½ FT. LONG) BEARING RICH, DARK-ROSE FLOWERS, MOTTLED WITH WHITE UNDERNEATH—ONE OF THE MOST ATTRACTIVE OF HARDY PLANTS FOR A BORDER.

all in cultivation to-day, or have been from time to time. *Colchicum luteum* is by no means common in cultivation. It was first introduced in 1870, *Sternbergia Fisheriana* in 1868, and *Salvia Hans* in 1830. The beautiful photograph of *Paraquelegia grandiflora* makes one envious, as it is a scarce and difficult plant. *Lilium Thomsonianum* is now correctly known as *Notholirion Thomsonianum*, and the Kashmir Hyacinth is *Hyacinthus orientalis*."

BOOKS OF THE DAY.

SOMEbody once said that all good Americans, when they die, go to Paris. Judging from personal observation, extending over a number of years, and including a recent visit to the "Old Cheshire Cheese," Dr. Johnson's haunt in Fleet Street, I should imagine that some of them might be allocated to London, or, at any rate, receive a circular ticket between the two cities. (That reminds me, by the way, that our pew at the O.C.C. had a little brass tablet recording a tradition that in "A Tale of Two Cities" Dickens made it the scene of a certain conversation.) If London is a paradise for the American tourist, I venture to suggest that the converse might be true of British authors. They seem to occur frequently in New York, and even those who do not cross the Atlantic in *propria persona* like to be widely represented in America by their books. "Contrariwise," as Tweedledee said to Alice, not a few works by American authors travel in the opposite direction and find their way to the British reviewer's table. If they do not all portray America as a paradise, they stimulate curiosity and friendliness. I, for one, should like to see America while still alive, and not as a disembodied spirit, of the filmy type adumbrated in "The Ghost Goes West."

All this leads up to the simple fact that I have before me several new books of Transatlantic interest, including "AMERICAN WONDERLAND." Memories of Four Tours in the United States of America (1911-1935). By Shane Leslie. With sixteen illustrations (Michael Joseph; 18s.). Although, as his subtitle shows, the author writes nominally as a tourist, it would be wrong to class him with the ordinary run of that species, as we learn from the heading of his first chapter—"I discover an American grandfather and write his Memoir—I discover I am a real American." Later on, these qualifications are still further amplified.

Thus, although the son of an Irish baronet and by birth a Londoner, Mr. Shane Leslie "set out to discover America" with a strong predisposition to sympathy due to ties of kinship, and his journey was almost like the return of the native. Here we have a very delightful and amusing account of his experiences and impressions, together with the comments and reflections which they evoked. He describes his work as "a scrap-book rather than a guide-book," and "a pot-pourri of the America I have loved during the past quarter of a century." Indicating its scope, he adds: "The United States of America can no longer be compressed into a traveller's passing notes, like those of Mrs. Trollope or Charles Dickens. Any clear survey of the Atlantic States (with a dip into the Middle West) is lost at its worst in Pandemonium, but at its best in a Wonderland. The immensity, the variety and the changeableness of America affray the modern tourist."

In view of that great event in Transatlantic shipping, the maiden voyage of the *Queen Mary*, there is a topical interest in Mr. Shane Leslie's concluding chapter, devoted to a discussion of rival British and foreign services. In paying a high tribute to "the White Star Line," he apparently overlooks its amalgamation with the Cunard, and incidentally the fact that the *Aquitania*, which he includes in this general encomium, is a Cunarder. Writing, of course, some time before recent happenings on the Clyde and at Southampton, he discusses the future prospects of the *Queen Mary* and remarks: "The line which serves the best tourist class will succeed over the line which depends on the shrinking multi-millionaire." Giving a political twist to the final peroration of his book, he declares: "The White Star by their efficient service and naval discipline should be the permanent link between the two countries. Washington cherishes an independence which is beyond alliances. Inasmuch as England is generous to Ireland, America will feel generous toward England. With the Irish question settled continually, honestly and honourably, England can look for co-operation as well as sympathy from the great United States of America." Another interesting passage in this chapter concerning shipping annals is an account of "two unrecorded episodes" of a dramatic character that followed the loss of the *Titanic* in 1912. The author was in America when it happened, and he recalls the sensation which it created there.

Topical at this season is a reference to the sporting tastes which draw Britons and Americans together. "Cricket," writes Mr. Shane Leslie, "has faded from America like croquet from Wimbledon. All the rest of

the Anglo-Saxon pentathlon have taken root violently: boxing, rowing, football. . . . It is clear that yachting must be fostered as the most reliable link (after the Bible) between the Americans and English." I remember myself suggesting on this page, some years ago, that it would be a good thing if the Americans played cricket, which might do much to unite the two nations. I did not then realise to what extent they had already tried it and eventually found it wanting in the matter of thrills. Mr. Shane Leslie puts a different complexion on the matter. "Cricket," he writes, "was once general in America," and in the Merion Club at Philadelphia, which survived till 1933, he found "a photograph of Lillywhite's team of 1859 looking like whiskered pirates in the rigging of the ship in which they sailed from Liverpool." The gentlemen of Philadelphia played against M.C.C. teams. "The great W. G. Grace," the author recalls, "stood once on this sward, and I explained to Americans that he was to English cricket what Babe Ruth was to American baseball. With cricket has faded a subtle link with English life, for cricket has never spread outside the Empire. It is difficult to imagine the day in 1878 when the

whether the "Mac" in

his name indicates a Scottish or an Irish origin. In any case, there is a subtle difference between his humour and that of the last-named work. It is a little more flippant and ironical, but, though finding matter for fun-making everywhere he went, he is none the less, I think, on the side of the Americans. Anyhow, he has written an entertaining account of his adventures. His only complaint is that he was exhausted with excess of hospitality; in fact, nearly "killed by kindness."

Mr. Macdonell also has a good deal to say about American games, especially the rigours of American football. "Twenty-six players," he writes, "were killed while playing football in the year of my visit. During the last four years a total of exactly 150 have been killed. And this in spite of suits of padded armour and helmets and shin-guards and thigh-pieces." His allusions to football and baseball lend point by contrast to the following paragraph: "During this part of my visit to the United States I was greatly moved by the courtesy and tact of all those citizens who gallantly suppressed visible emotion when I explained that a single cricket match between England and Australia had been known to last for eight whole days, and that spectators have, on occasion, dislocated their jaws with a yawn."

To introduce my next item I revert for a moment to certain passages in Mr. Shane Leslie's book relating to matters of art. More than once he alludes to painters who have not been "prophets in their own country," or whose work has been allowed to suffer export. Thus at Cincinnati he saw Haydon's famous picture of the Passion, containing portraits of Keats, Lamb, Wordsworth, Newton, Hazlitt, and Mrs. Siddons—"a picture," he remarks, "of supreme historical interest which should be in the National Portrait Gallery in London." Again, in Philadelphia, he discovered that America had a first-rate modern painter, rejected in his lifetime because of unflattering realism, in the person of Tom Eakins. "His great masterpieces [we read] were painted of the operating theatre in the Gross and Agnew clinics. Dr. Gross is operating with bloody fingers in a frock-coat. The Agnew clinic group represents a more sanitary day when the surgeons wore antiseptic white. The strength and splendid horror of the scenes!" Both these pictures are reproduced as illustrations in the book.

There is an incidental reference to Dr. Agnew (but not apparently to Dr. Gross) as one of the teachers at the College of Physicians and Surgeons in New York in 1880-82, mentioned by the author of "FIFTY YEARS A SURGEON." By Robert T. Morris, M.D. (Bles; 10s. 6d.). This book, we learn, has been a best-seller in the States, and a note on the wrapper mentions that the short introduction to this English edition, signed "L. R. B.," is the work of Dr. Broster, Surgeon of Charing Cross Hospital, whose name does not appear on the title-page. He describes the book as "an autobiography written in a frank, breezy style," which "presents a kaleidoscopic picture of the amazing advances in surgery during half a century." As usual with men of his profession, Dr. Morris is an admirable raconteur, and his book is rich in anecdote. He also reveals, especially in his closing chapter, a strong love of nature and "the great out of doors," which he looks forward to enjoying on retirement. I am bound to say that, personally, I found the book a little too medical for my own taste in general reading. It should, however, be of immense interest to the author's professional colleagues, and it likewise will appeal to all those people who revel in details of their interior economy, and will delight in descriptions of surgical procedure in various kinds of intimate operations.

I notice one passage in the book, on a wider aspect of physiology, which might administer rather a shock to Herr Hitler if it should meet his eye. Dr. Morris has been discussing race deterioration and its prevention by means of out-breeding, as exemplified in the Arabian horse. He goes on to say: "There seems to be only one hope of halting the degeneracy of Aryan stocks in Germany and other countries—that of employing the Semitic and other superior elements in out-breeder capacity. Without out-breeders there seems to be little hope of maintaining desirable cultural or racial groups." Apparently there are more things in heaven and earth, Adolfo, than are dreamed of in your philosophy!

C. E. B.



HERR HITLER AS A WAR ARTIST: "ARDOYE IN FLANDERN; SOMMER 1917"—A DRAWING OF A VILLAGE BEHIND THE GERMAN LINES, EXECUTED BY THE FUHRER WHEN HE WAS SERVING AS A SOLDIER ON THE WESTERN FRONT.



ANOTHER DRAWING MADE BY HERR HITLER WHILE SERVING ON THE WESTERN FRONT: "UNTERSTAND IN FOURNES."

The drawings made by Herr Hitler during the war which are reproduced on this page and (in colour) on the succeeding pages are included in a portfolio of reproductions of war-pictures by Herr Hitler published by the Berlin firm of Heinrich Hoffmann. Ardoye is, presumably, the place of that name (Ardoye-Coolscamp) about four miles outside Roulers. The drawing is dated June 27. Fournes is a village on the La Bassée-Lille Road. The word "Unterstand" is not satisfactorily explained in the standard German dictionaries, but we are reliably informed that it has the meaning of "liveliness" or "means of existence" in the North Austrian dialect. Herr Hitler, who, of course, is an Austrian by birth, may have been employing it in some such sense in the description of this picture.

Reproductions by Courtesy of Heinrich Hoffmann. (Copyrights Reserved.)

Philadelphian cricketers held the Australians to a draw, and the wonderful finish in 1893, when Philadelphia defeated Australia by an innings and 68 runs."

Our national game provides me with a link—if not between the two great English-speaking peoples, at any rate between Mr. Shane Leslie's book and another one whose kinship in character is expressed in its title, namely, "A VISIT TO AMERICA." By A. G. Macdonell (Macmillan; 7s. 6d.). Unfortunately this book is not illustrated. Mr. Macdonell is likewise a man of wit and humour, but, as he does not go into family history at all, I cannot say

Herr Hitler as War Artist: Devastated Area Pictures by the Leader.

REPRODUCTIONS BY COURTESY OF HEINRICH HOFFMAN, BERLIN. (COPYRIGHT.)



"HAUS MIT WEISSEM ZAUN"—"THE HOUSE WITH THE WHITE FENCE": A WATER-COLOUR OF A WRECKED BUILDING PAINTED BY HERR HITLER WHEN HE WAS SERVING ON THE WESTERN FRONT DURING THE GREAT WAR.



"KLOSTERRUINE IN MESSINES": THE OLD ABBEY AT MESSINES; PAINTED BY HERR HITLER IN DECEMBER 1914.

HERE and on the following page we reproduce in colour four of the water-colours painted by Herr Hitler when he was serving with the German Army on the Western Front. They indicate his fondness for architectural subjects, and in none of them do people appear. The "House with a White Fence" shows a typical bit of country in the devastated area. Apparently, its name derived from a fence that

had already disappeared under the bombardment when the picture was painted. The water-colour of the ruins at Messines was done in December 1914, after the capture of the place by the Württembergers (on November 1) from the British Cavalry Corps, "shattered and worn by weeks of fighting." Messines was, of course, recaptured in Plumer's offensive in 1917.

Herr Hitler as War Artist: Western Front Pictures by the Leader.

REPRODUCTIONS BY COURTESY OF HEINRICH HOFFMAN, BERLIN. (COPYRIGHT.)

HERR HITLER'S first ambitions, as most of our readers are, no doubt, aware, were to be a painter, and, later, an architect. What is even more interesting is that he carried his paint-box with him during his service with the German armies on the Western Front. An exhibition of paintings executed by him during the war was opened in April at Stuttgart. Those reproduced here and on the preceding page in this issue form part of a portfolio of seven reproductions published by the Berlin firm of Heinrich Hoffman. These paintings, as well as most of those exhibited at Stuttgart, reveal Herr Hitler's fondness for architectural subjects. People do not appear in them—and, indeed, this is true of nearly all his work, of which we have already reproduced examples in our issues of June 22 and August 31 of last year. Mr. Wickham Steed, in his book on Hitler, recounts a story of his bitter disappointment when he was rejected from the Academy for Artists in Vienna on the ground that his drawings

(Continued opposite.)

Right:

"HAUBOURDIN": A VIEW IN A PEACEFUL BACK AREA; A WATER-COLOUR PAINTED BY HERR HITLER IN 1916.



Continued.]

"showed more talent for architecture than for painting." The water-colour of Haubourdin, which is dated "February 1916," shows typical French peasant houses, without a sign of the wreckage of war. Haubourdin is in Artois, on the railway between Lille and Béthune, and at this time lay in the German back areas. Quite different in this respect is the scene of the dressing-station at Fromelles, painted in 1915. The effect of shell-fire on the houses is evident. Fromelles is, of course, memorable for the British attack of May 9, 1915 (Battle of Festubert). Incidentally, these water-colours would seem to show that the German organisation on the Western Front at this time must have differed widely from our own. It is difficult to imagine a British soldier (Herr Hitler never rose to commissioned rank) finding either the time or inclination to paint water-colours behind the lines, even if he had been permitted to do so.

Below:

"FROMELLES, 'VERBAND-STELLE'": A DRESSING-STATION; PAINTED BY HERR HITLER IN 1915.





FAREWELL AND "BON VOYAGE" TO THE "QUEEN MARY" AT THE START OF HER MAIDEN VOYAGE:
THE GREAT LINER LEAVING SOUTHAMPTON FOR CHERBOURG AND NEW YORK.

The "Queen Mary" cast off from the Ocean Dock at Southampton at 4.30 p.m. on May 27 to begin her maiden voyage to Cherbourg and New York. It was the exact minute at which she was due to leave. Seven tugs towed her from the quayside and manoeuvred her into position for steaming down Southampton Water. The great liner was "dressed over all" and was gay with flags. Thousands of visitors came to Southampton to bid Godspeed to "the stateliest ship in being,"

and it was estimated that more than a quarter of a million saw her departure. The band of the Royal Marines from Portsmouth played on the quayside, and the watching crowds waved with enthusiasm as the ship drew away. She carried 2100 passengers, who, almost all of them, started their trip with a thorough tour of inspection of the wonders of the great vessel. More than 5000 bags of mails were taken on board. Sir Edgar Britten said that he expected to reach New York at noon on June 1.

The
"Queen Mary"
and
Her "Court":
The Great Liner
on Her Stately
Progress Down
Southampton
Water, Attended
by a Host of
Lesser Craft.

THE enthusiasm evoked by the sailing of the "Queen Mary" on her maiden voyage to America spread from the quays of Southampton to a host of people gathered on the shores of Southampton Water, and those in the swarm of vessels, great and small, which waited to see her put out to sea. Siren blasts announced that she was parting from England's shores, and cheering swelled along the quays. Slowly the great liner was moved round stern first out of the Ocean Dock. Seaplanes and aeroplanes circled above her. Then the huge ship went majestically ahead, gathering speed every minute, down Southampton Water. Still the sirens roared out their "God-speed," which echoed and re-echoed from the low-lying shores and the water-front of the town. In this photograph, taken from the air, she appears as a veritable Queen of the sea moving in stately progress amid her court of craft, large and small. The vessels that accompanied her included a number of pleasure steamers, specially chartered for the occasion, tugs, motor-boats and yachts. A picturesque feature of the photograph is the pattern formed on the calm surface of Southampton Water by the wakes of the various vessels. The "Queen Mary" herself, not travelling at high speed, is making but little wake compared to the others.



THE "QUEEN MARY" STARTING ON HER MAIDEN VOYAGE TO NEW YORK: A PHOTOGRAPH TAKEN FROM THE AIR AFTER THE TUGS HAD CAST OFF.



"OUTWARD BOUND":

THE "QUEEN MARY" SAILS FOR THE OPEN SEA.

A blaring of sirens announced that the "Queen Mary" was leaving the Ocean Dock, and seven tugs, led by the "Romsey," took up their position. The last hawser was cast off, the Blue Peter was run down from the foremast, and the Stars and Stripes was run up in its place. It was a thrilling moment for the

watching crowds when she began to go ahead. Her stately bows cut a white wave as she gathered way on her course down Southampton Water. In Spithead yachts and pleasure steamers and small craft formed what was almost an avenue down which the "Queen Mary" headed for the open sea.



THE OUTDOOR BUILT-IN TILED SWIMMING POOL ON A NEW GRACE "SANTA" LINER

GRACE LINE AMERICAN CRUISES

Fast ships and frequent sailings now make it possible for travelers from Europe to visit New York while en route to South America without extra cost. Through tickets are issued by all trans-Atlantic steamship lines and connections are made in New York with the weekly service of the Grace Line to Panama, Colombia, Ecuador, Peru, Chile, and the Argentine (via Valparaíso and Pan American-GRACE Airways to Buenos Aires). Special all-expense cruises to Lima, Peru; to the Land of the Incas; and to Chile on cabin, first class and de luxe ships.

Grace Line also presents fortnightly cruises and rail-water trips between New York and California (or Mexico City) visiting en route Colombia, Panama, El Salvador, Guatemala, Mexico, with additional stops at Costa Rica (westbound) and Havana (eastbound). On board these new Grace "Santa" ships—all outside staterooms with private baths; outdoor built-in, tiled swimming pools; dining rooms with roll-back domes which open to the sky; club bars; Dorothy Gray Beauty Salons; pre-release talking motion pictures. See your travel agent or Grace Brothers & Co., Ltd., 147 Leadenhall St., London; or Grace Line, 10 Hanover Sq., New York; Boston; Washington, D. C.; Pittsburgh; Chicago; San Francisco; Los Angeles; Seattle.

Extra
Nourishing
 because
 of the
 specially
 selected
 Wheat
 and the
 fresh
 Butter



McVitie's Digestive biscuits are always welcome at any time of the day. Only the finest selected home-grown wheat and dairy-fresh butter goes into them. That is why they are so delicious and so nourishing. It is the reason for their universal popularity. Ask your grocer or confectioner for McVitie's Digestive.

McVITIE and PRICE LIMITED

McVitie's
Digestive
 BISCUITS

THE CAVES OF THE THOUSAND BUDDHAS.

A STOREHOUSE OF T'ANG BUDDHIST PAINTING—ALMOST INACCESSIBLE ON THE WESTERN OUTSKIRTS OF CHINA.

By DESMOND PARSONS. (See also pages 970 and 971.)

TOWARDS the end of the nineteenth century a series of European travellers reported the existence of some caves filled with frescoes in the vicinity of Tunhuang, but it was not till the arrival of Sir Aurel Stein in 1907 that any attempt was made to describe or photograph the paintings, or to examine the collection of manuscripts that had been accidentally discovered by the guardian of the caves, Wang Tao Shih, in 1900. Even Sir Aurel Stein had to leave the greater part untouched, but as a result of his reports a large French expedition, headed by Professor Pelliot, was sent out in the following year, and while Professor Pelliot himself looked through the priceless manuscripts, his assistants photographed the majority of the frescoes and copied the text of the steles. During the war a large Russian expedition is said to have made a complete set of full-plate photographs and many coloured reproductions, but the results have never been published and it has so far been impossible to discover whether the material still exists. Since that time the Chinese, though despoiling the caves themselves, have put every difficulty in the way of foreigners wishing to reach them.

The earliest stele dates from 698 A.D. and records the first consecration of the site in 366 A.D., but, while it is possible that the caves existed in a rudimentary state even earlier than the latter date—and tradition attributes them to the Han dynasty, when Tunhuang was capital of an independent kingdom—it is clear that they owe their present form to the sixth and seventh centuries. Hsuan Tsang, who passed through Tunhuang early in the seventh century, does not mention a famous sanctuary near by, and few, if any, of the paintings are earlier than the T'ang dynasty. A strange legend reports that one of the T'ang Emperors destroyed all the earlier paintings, so as to induce his heir, who had been captivated by their beauty, to return home, afterwards restoring them more richly than before. In support of this there are three identical pictures of a T'ai Tzu, or Crown Prince, recognisable by the head-dress in the form of a mitre, followed by all his attendants.

With the decline of the T'ang dynasty in the middle of the eighth century, Kansu was dominated by the Tibetans for a century, and after a brief return to prosperity the caves finally passed to the Hsi Hsia kingdom at the beginning of the eleventh century, which date coincides with the walling-up of the manuscripts. In the fifteenth century the province was reconquered by Chingiz Khan, and under his successors the caves were again frequented, for Marco Polo mentions Sha Chou, or Tunhuang, as filled with temples and idols. From then on a decline set in, since, after Yung-lo, none of the Ming Emperors was powerful in this part of the world, but under Kang-hsi Kansu again became part of China, and one finds tourists' names scratched on the paintings from the reign of Yung-ch'eng (1723-1735) to that of T'ung-chih, when the disastrous Mahomedan rebellion broke out. From the consequent ruin they were again saved by Wang Tao Shih, who travelled round the country collecting funds for their restoration.

The caves, which number over five hundred, have been carved in a long cliff of conglomerate rock. They vary in size from the two huge chapels that were constructed for the giant Buddhas, to tiny little cells, barely tall enough to stand up in. They were always used as sanctuaries, the monks dwelling in monasteries beside the stream. Each grotto was the property of one family, which was responsible for its upkeep, and whom one sees represented in the entrance to the caves, the figures varying in size according to their importance

The chief impetus to restoration came from the Taoist Wang, a native of Shansi, who arrived at the caves on one of his pilgrimages, and in the tolerant Chinese manner, in spite of the caves being sacred to the Buddha, decided to devote his life to their service. Unfortunately, he was only interested in the tangible aspects of religion, which caused him to fill the caves with plaster images of idols and demons, coloured with the rich tints of Chinese dolls. The superb frescoes he was indifferent to, and, finding it impossible to replace the exterior wooden platform that formerly connected the caves, he ruined many of the paintings by knocking doorways straight through the walls. But one cannot blame a poor, simple monk for a lack

of appreciation that is shared by all his fellow-countrymen, and he at least devoted forty years of his life to the caves, finally dying two or three years ago. Since the fall of the Empire the frescoes have suffered further from official thefts and the iconoclastic instincts of the Muslims, who have erased some of the finest heads. Still more serious was the arrival of a band of White Russian soldiers, who scratched obscene words all over some paintings, and blackened others with the smoke from their fires.

Strictly speaking, the paintings are done in tempera, though for convenience they are referred to as frescoes. Owing to the repainting which has taken place in all ages, there is a great variety in both style and merit; but they can be roughly divided into three types, which differ widely both in the subject chosen and the method of its execution. These restorations were either done by painting over the old design or by replastering the wall and painting it afresh, and in places where a fresco has fallen or been cut away one often finds an earlier and perfectly preserved painting underneath.

At the southern end of the valley there is a series of large caves, reached by long narrow passages and therefore

in deep obscurity, which contain large platforms with images of the Buddha and his attendants, and walls frescoed with life-sized figures of the saints. The images, made of rough plaster, soon crumbled away, and the oldest date from no earlier than the Ming dynasty, but the colours of the paintings were protected by the darkness and appear almost fresh, excepting the red, which has faded to chocolate or even black, due to inferior materials being used.

In the smaller centre caves on the lower level, the images occupy an alcove and the walls are decorated with scenes from the Buddhist Heavens, either covering the whole wall or set like medallions in the background of small stencilled Buddhas. The Buddha is portrayed on a lotus throne, surrounded by Bodhisattvas, amid splendid architectural scenes, while before him dancing girls perform on marble platforms, which are reminiscent of the Mogul water gardens. These paintings show strong Iranian and Indian influence, for the figures have the Aryan features and thin waists of the Indian gods, and the general decoration has the rich colours and varied design of a Persian carpet. In the line of caves above the style again changes, and one finds a series of caves decorated with sketch-like frescoes in black and blue on a white background, which depict incidents in the incarnations of the Buddha. The vaulted ceilings of these are covered with complicated flower and ribbon designs, and the whole effect is very rich and varied.

Apart from the caves already described, there are many others only slightly less interesting, as well as the remains of the paintings that originally covered the whole exterior face of the cliff. But all have suffered grievously, and one can only hope that conditions will improve in China and that the frescoes will be saved from ruin.



THE CAVES OF THE THOUSAND BUDDHAS AT TUNHUANG, IN WESTERN KANSU: A VIEW FROM THE SOUTHERN END OF THE VALLEY; SHOWING SOME OF THE FIVE HUNDRED CAVES, CARVED IN A LONG CLIFF AND EACH OF THEM ADORNED WITH FRESCOES, MANY OF WHICH DATE FROM THE T'ANG DYNASTY (618-906 A.D.).



THE CAVE THAT CONTAINS A GIGANTIC IMAGE OF THE BUDDHA, EIGHTY FEET HIGH—NOW BEING RESTORED: ONE OF OVER FIVE HUNDRED CAVERNS CARVED IN A PERPENDICULAR CLIFF AT TUNHUANG. Photographs of the remarkable series of frescoes that adorn the Caves of the Thousand Buddhas are given on the two following pages.

and the amount of their donations. Their proprietary rights still exist to a certain extent, which accounts for the population's violent animosity towards foreigners, and for the vile restorations of idols and paintings which have rendered many of the caves worthless.

T'ANG FRESCOS ON THE WALLS OF CAVES:

ANCIENT CHINESE PAINTINGS FALLING RAPIDLY INTO DISREPAIR.



A FRESCO IN ONE OF THE CAVES: A DONOR WITH AN OFFERING IN HER HANDS, DRESSED IN THE RICH CLOTHES AND COMPLICATED HEAD-DRESS OF THE T'ANG WOMAN; WITH CHARACTERS SCRATCHED BY SIGHTSEERS OF THE MANCHU DYNASTY.



SEATED BODHISATTVAS, FLYING HORSES, AND ELEPHANTS WITH CURVING TRUNKS IN A DETAIL FROM A LARGE FRESCO: AN EXAMPLE OF THE WEALTH OF CAVE PAINTINGS AT TUNHUANG, WHICH AFFORD A GLIMPSE OF THE GREATNESS OF T'ANG PAINTING.



Left: A FRIEZE RUNNING ALL ROUND THE WALL OF ONE OF THE CAVES; SHOWING PLACES WHERE THE PAINTING HAS PEELED OFF, OFTEN REVEALING A COMPLETE EARLIER LAYER OF FRESCO UNDERNEATH: FIGURES IN ATTITUDES OF PRAYER.

IN his article on page 969, Mr. Parsons describes the very remarkable Caves of the Thousand Buddhas at Tunhuang, in far western China, and the frescoes that the caves contain. These frescoes cover a period of centuries, but few of them are earlier than the T'ang dynasty (618-906 A.D.). "A strange legend," writes Mr. Parsons, "reports that one of the T'ang Emperors destroyed all the earlier paintings, so as to induce his heir, who had been

[Continued below.]

Right: A LINE OF MALE DONORS IN A LARGE CAVE, REPRESENTED OF A SIZE PROPORTIONAL TO THEIR IMPORTANCE: FIGURES WEARING THE HEAD-DRESS OF T'ANG OFFICIALS, WHICH IS STILL SEEN ON THE CHINESE STAGE IN PLAYS OF THAT PERIOD.



Left: A T'AI TZU, OR CROWN PRINCE, OF THE T'ANG DYNASTY, WITH THE APPROPRIATE MITRE-LIKE HEAD-DRESS; FOLLOWED BY ATTENDANTS CARRYING THE PARAPHERNALIA OF ROYALTY: A FRESCO OF WHICH THERE ARE THREE COPIES IN DIFFERENT CAVES.



captivated by their beauty, to return home, afterwards restoring them more richly than before. In support of this, there are three identical pictures of a T'ai Tzu, or Crown Prince, recognisable by the head-dress in the form of a mitre, followed by all his attendants." One of these three copies is reproduced in the lower left-hand illustration on this page. Mr. Basil Gray writes in "Chinese Art," of which he is co-author with Mr. Leigh Ashton: "The wall paintings show the development of the Buddhist style from a simple flat arrangement in narrative bands (sixth century), through a period of majesty where the figures have weight and scale, but stand in a purely hieratic relation to one another (early T'ang), to the later T'ang period."



THE BUDDHIST PARADISE REPRESENTED IN A FRESCO OF ONE OF THE TUNHUANG CAVES: AN ELABORATE ARCHITECTURAL SCENE, WITH A GREAT NUMBER OF FIGURES BROUGHT INTO A HARMONIOUS DESIGN.

CHIEF DOCUMENTS FOR T'ANG BUDDHIST PAINTING:

FRESCOS IN THE CAVES OF THE THOUSAND BUDDHAS AT TUNHUANG, ON THE WESTERN FRONTIER OF CHINA.



AN INCIDENT FROM THE LEGENDS OF THE BUDDHA PAINTED ON THE EXTERIOR WALL OF THE CAVES; INCLUDING A REALISTIC REPRESENTATION OF A BOAT, WITH DRAGONS SWIMMING IN THE WATER BELOW IT.

THE Chinese themselves, it is said, look back on the T'ang dynasty as the period when their painting, like their other arts, reached its greatest heights. It is therefore tantalising for us that so little painting remains that can to-day, with any certainty, be attributed to the T'ang period. Hence the peculiar interest and importance of the cave frescoes of Tunhuang, which are described by Mr. Parsons in his article on page 969. We read in the "Encyclopædia Britannica": "Our chief documents for T'ang Buddhist painting are the pictures recovered from Tunhuang, on the western frontier of China. . . . Those which are in Chinese style may be taken to reflect the central tradition of Buddhist painting, though in a more or less provincial form. The Tunhuang pictures are largely devoted to the cult of Amitabha Buddha, who presides over the Western Paradise, and of his spiritual son Avalokitesvara, or Kuan-yin, the genius of Compassion, who in later times assumes a feminine form. There are many pictures of the Paradise, in which we see a host of blessed beings presided over by a Buddha (usually, but not always, Amitabha) gathered round a sacred concert, where a dancer performs to music on a terrace raised above the lotus-lake. Some of these complex compositions, containing a great number of figures, are remarkable for the harmonious serenity

[Continued below]



A VAULTED CEILING COVERED WITH COMPLICATED FLOWER AND RIBBON DESIGNS AND ROWS OF SEATED FIGURES: AN EXAMPLE OF THE ARTIST'S INABILITY TO DRAW THE LINES IN THE RIGHT PERSPECTIVE.



A DETAIL ON THE EXTERIOR WALL, WHICH ORIGINALLY WAS COVERED WITH PAINTINGS: COLOURED DESIGNS STILL REMARKABLY BRIGHT AND CLEAR IN SPITE OF EXPOSURE TO THE AIR FOR CENTURIES.

of the design—there is no confusion or awkwardness in the arrangement—and the varied beauty of the colouring. Other votive pictures portray the great Bodhisattvas, especially Kuan-yin, or scenes from the Buddha legend. In the former case the forms, draperies or ornaments are closely modelled on Indian prototypes; in the latter types, dress and architecture are purely Chinese. From the small scenes sometimes painted at the sides of the large pictures we get a hint of the secular style of the period both in figure and landscape. The figures of donors, which are also fairly frequent, give us contemporary costume. Though mostly the work of artisans rather than artists, the value of these paintings as documents is very great, and a few are of real beauty as works of art." The Caves of the Thousand Buddhas, as Mr. Parsons tells us, number over five hundred and have been carved in a long cliff of conglomerate rock. He continues: "They vary in size from the two huge chapels that were constructed for the giant Buddhas to tiny little cells, barely tall enough to stand up in. They were always used as sanctuaries, the monks dwelling in monasteries beside the stream. Each grotto was the property of one family which was responsible for its upkeep, and whom one sees represented in the entrance to the caves, the figures varying in size according to their importance and the amount of their donations." Two of the frescoes of donors are shown on the opposite page.

THE WORLD OF SCIENCE.

THE PROBLEMS RAISED BY TREE-BURROWING CATERPILLARS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MY newspaper the other day told me that a goat-moth had just been sent to the "Zoo." It did not seem to be a very important addition, but in a moment of curiosity I turned to one of my books to refresh my memory as to the habits of this large and certainly handsome species, and more especially as to the food of the caterpillar stage. As a result, I was led further and further in my thirst for knowledge, and gleaned in my pursuit some strangely interesting facts.

To begin with, I had an impression that it was related to the leopard-moth, and found that it was so. Now I came to grips with my subject. For though I knew both of these moths at sight, I had never had occasion to compare the specimens in my collection side by side. When I had done this, I was not a little surprised to find how unlike they were. This much is apparent even in the adjoining photographs, which, of course, cannot record their coloration. But it does show their great disparity in size. This was my first point. It then occurred to me that a most interesting problem presented itself, not so much to account for their great disparity in size, as to find an explanation for the fact that, while the larval, or caterpillar, stage was in each case passed within the seclusion of a dark cell, hollowed out of the living wood of trees, and therefore under precisely similar conditions, yet the adult stages were so unlike one another. If "environment," as some would have us believe,

nature of the food they eat, but by inherent physiological peculiarities which make different substances out of precisely similar food materials. We have further evidence of this in the fact that the larva of the goat-moth exhales a pungent smell which has been compared to that of a male goat. No such aroma is borne on the breeze from the nursery of the young leopard-moth.

Creatures which live in the dark are commonly bleached white. This is not so with either of these two larvæ. That of the goat-moth may be described as dull yellow, with a broad, shiny, Indian-red band down its back. As a larva it is much larger, when full-grown, than

There are at least a dozen which make this their food-plant. A mere list of their names, without coloured illustrations, would make but dull reading. Suffice it to say, then, they are all small moths, quite inconspicuously coloured. Besides the common reed, the reed-mace or "bullrush" (*Typha*), bur-reed (*Spharganium*), and many kinds of grasses, including marram-grass, are used; but apparently the common reed (*Phragmites*) is the most frequently invaded by these uninvited guests.

But all have not precisely the same habits, and these differences are interesting. The flame wainscot (*Meleana flammea*), for example, uses the reed-stem only as a shelter by day, emerging at night to feed on the leaves. Fenn's wainscot (*Leucania brevilinea*) feeds in the upper part of a reed-stem till nearly full-grown, and then emerges to feed on the leaves. More remarkable still is the case of the silky wainscot (*Senta maritima*), which emerges at night, ghoullike, from its lodging in a reed-stem to feed on the caterpillars and chrysalids of other species of these

reed-dwelling insects! Two species, the striped wainscot (*Leucania impudens*) and the obscure wainscot (*Leucania obsoleta*), feed on the leaves of the reed only, and do not burrow into the stems. And it is to be noted that eleven other species of this large "wainscot tribe" feed on grasses of various kinds.

As already noted, these wainscot-moths, and the quite unrelated goat- and leopard-moths, are by no means the only species which pass the caterpillar stage within the stems of reeds and grasses or the trunks of trees. What brought about this peculiar and highly specialised habit of boring into the stems of living plants and feeding on their tissues? We seem to find a clue in the habits of the reed leopard-moth (*Phragmatæcea castanea*) and certain peculiar types of moths known as the "clear-wings" (*Sesiidae*), so called because the wings are transparent, like those of bees

and flies, instead of being scale-covered, as in all other moths and butterflies; and, be it noted, they are not even distantly related to the goat-moth. For these "clear-wings" feed within the stem, branches, and roots of trees and shrubs, or in the crowns of low-growing plants or on the inner bark of trees. It appears, then, that the ancestors of these boring species had become root-feeders, and later took to feeding on the more succulent crowns of small plants and the sap-sodden layer immediately under the bark of trees. From this there is but a slight change of habit necessary to induce the invasion of the interior of the heart-wood for their source of food. This change probably followed when growing wood became more palatable than leaves.



A GOAT-MOTH: STRIKINGLY DIFFERENT FROM THE LEOPARD-MOTH ILLUSTRATED HEREWITH, ALTHOUGH THE CATERPILLAR STAGES OF EACH SPECIES ARE PASSED IN PRECISELY SIMILAR CIRCUMSTANCES.

The goat-moth may sometimes be found during June and July, resting on a tree-trunk or gate-post; but the warm grey coloration makes its detection extremely difficult. The female (seen in the above photograph) is larger than the male, and may measure 3½ in. across the wings.



THE LEOPARD-MOTH: A PHOTOGRAPH SHOWING ITS TOTALLY DIFFERENT APPEARANCE FROM THE GOAT-MOTH; THOUGH DURING THEIR CATERPILLAR STAGE BOTH THESE FEED ON THE HEART-WOOD OF TREES WITHIN A CLOSED CHAMBER.

The leopard-moth, it may interest some of our readers to know, is not uncommon in the London district, where it may sometimes be seen at night flying round the street lamps.

in the adult stage, since it is as long and as thick as one's forefinger, and takes from three to four years before its transformation into a pupa, which takes place in the ground, the larva leaving the nursery just before this important event.

The moth emerging from the cocoon is a large insect; the female, which is larger than the male, having a wing-span of as much as 3½ in. But both sexes, it would seem, show a curious hankering, so to speak, for the "fleshpots of Egypt," since, though tongueless, and therefore unable to feed, they will come to the trees which entomologists have smeared with a mixture of beer, sugar, and rum, giving off a pleasant savour in the night air, thereby luring moths of all kinds to their doom. Many will sip at such a punch-bowl till they fall intoxicated from the tree. This must be tantalising for the goat-moth. Here, however, is an interesting example of inherited behaviour. While practising an enforced abstinence, they show their sympathy with the drinkers of strong drink! We have another example of inherited behaviour in these two moths. For the caterpillar, or larva, of the leopard-moth—which is whitish, with black spots—turns to a chrysalis within its nursery, instead of leaving and pupating in the ground like the goat-moth.

It is, when one comes to consider the matter, not a little strange that the tiny, newly-hatched caterpillars should be able to gnaw their way through the bark and into the wood of a tree. And, turning this point over in my mind, I began to wonder what started this mode of life. And I have found, so it seems to me, a quite likely solution of the problem. To reach this I cast about to find other caterpillars which had a similar habit. I knew that there were some, but I was surprised to find how many different species lived after this fashion. There was one group, however, the "wainscot-moths," which seemed to throw a flood of light on the problem. These, for the most part, haunt reed-beds—using this term in a wide sense. And with many species the caterpillar stage is passed within the stems of reeds (*Phragmites*).



THE GOAT-MOTH (ABOVE) AND THE LEOPARD-MOTH COMPARED: A PHOTOGRAPH ILLUSTRATING THE GREAT DISPARITY IN SIZE OF THE TWO SPECIES.

A remarkable fact about the goat-moth and the leopard-moth is that both insects have to pass their imago, or adult, stage fasting, the proboscis having become reduced to a vestigial condition. Yet they are as readily attracted to the trees smeared with beer and sugar by entomologists as any other moths, in spite of the fact that they cannot partake of the "strong drink."

controls the shapes and coloration of animals, then these two should resemble one another in their adult stages more closely than they do.

But there is another point. I find that the larvæ of the goat-moth may be found in at least nine, while those of the leopard-moth may be found in at least fifteen different species of trees. Willow, oak, elm, chestnut, lime, apple, and pear afford harbourage for both of these moths; and whatever the source of their food, it makes no difference in the size or the coloration of either. That is to say, the qualities of their tissues are not determined by the



THE CATERPILLAR OF THE LEOPARD-MOTH IN ITS BURROW: AN EXAMPLE TAKEN FROM A HAWTHORN TREE, WHICH WAS SO FAR WEAKENED BY THE TUNNELING THAT IT SNAPPED IN A HIGH WIND.

Precious and semi-precious stones exquisitely set

Few gifts can inspire the lasting pleasure that fine jewellery brings, and at Harrods choosing is a delight in itself amongst such a magnificent collection of gems

HARRODS

Harrods Ltd London SW1



Diamond and Platinum Ring £100

Diamond and Platinum Ring £35

Diamond and Platinum Ring £50

Chinese Jade and Diamond Ring £25

Chinese Jade and Diamond Ring £17.10

Eternity Ring. All platinum mount. Sapphires and Diamonds £17.10. Rubies and Diamonds £19. Emeralds and Diamonds £23. All Diamonds £21

Emerald and Diamond Eternity Ring. All Platinum. Also set with Sapphires or Rubies £10

Diamond and all-Platinum Eternity Ring £40



Diamond-mounted Fox model on White Gold Bar Brooch £12.10



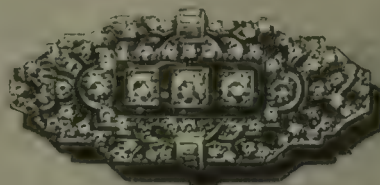
Unique Golf Brooch. Diamonds set in Platinum and White Gold £18.10



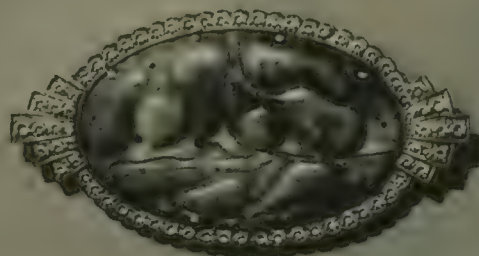
Diamond Fox-head with Ruby eyes on all-Platinum Bar Brooch £10.10



Diamond Dog Brooch on White Gold Bar £5.15



Diamond and Platinum Brooch £110



Finely Carved Chinese Jade and Diamond Brooch. Platinum mounted £55



Diamond and Platinum Brooch £75

A PAGE FOR COLLECTORS.

CANTON ENAMELS: A CHINESE DEBT TO EUROPE.

By FRANK DAVIS.

the process themselves. Another reason for Chinese distaste is more easily understood—they were the greatest potters in the world, and felt—and rightly felt—that enamel could never rival porcelain as a material, either in itself or as a basis for decoration. (For one thing, an enamel, by its very nature, can never be translucent.)

However, they did condescend to give of their best, though mainly for the export trade, and pretty

fathers at the beginning of the eighteenth century—from which this free translation was made.

I have in mind another example of Chinese fantasy in relation to Europeans: a kneeling figure, presumably intended for a European, who appears to be pouring out his pet pig's dinner from a frying-pan. This may be a genial satire upon the habits of Western barbarians, or just a straightforward description of supposed customs.

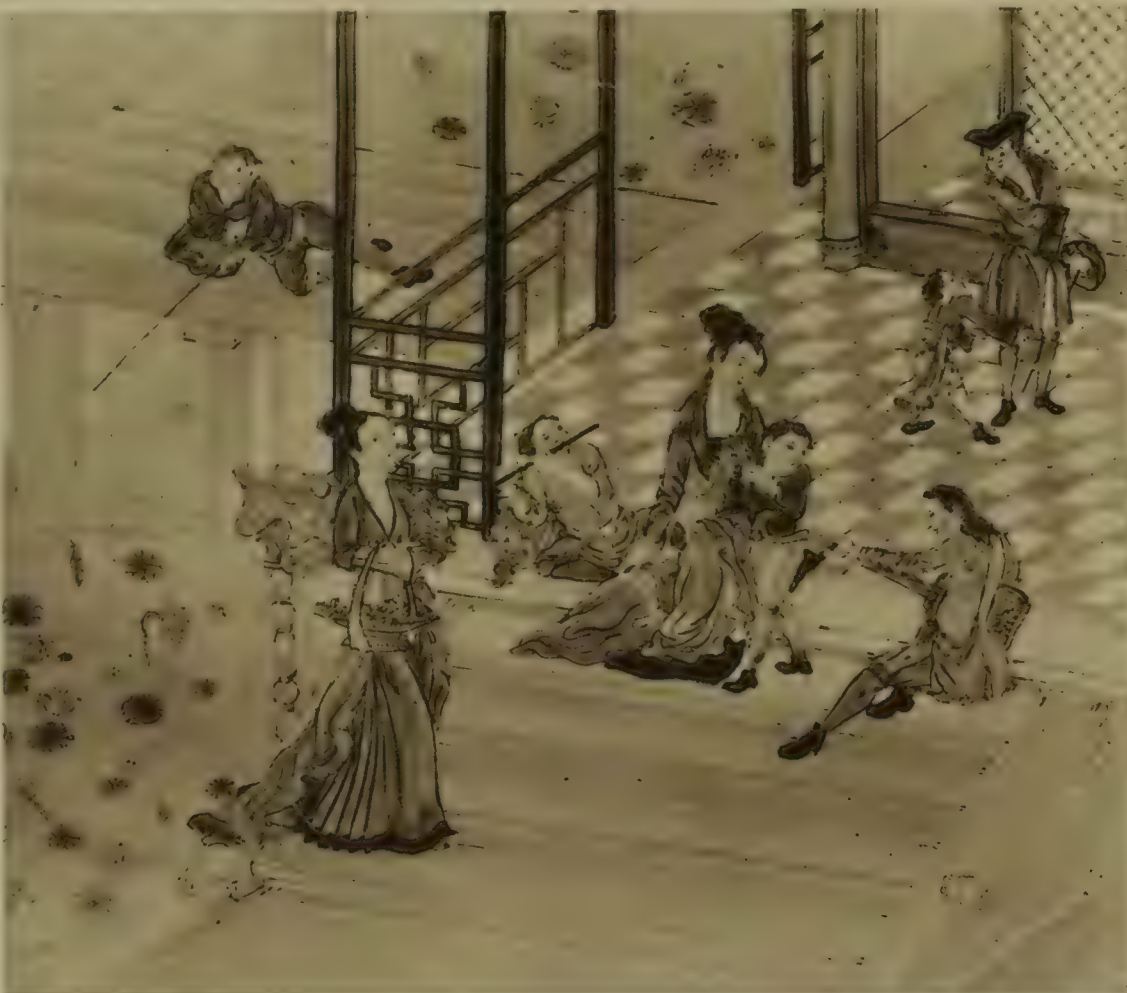
THERE are three main sorts of enamel-work to be found in the world: (a) "cloisonné"; (b) "champlevé"; and (c) painted. This article is concerned with the last-named, but as the two former came first in the development of the craft, I should, perhaps, say something about them. Technically, the process is that of fusing on to a copper foundation coloured vitreous glazes under heat. This was first done by marking out the pattern as if it were a mosaic by means of little walls of gold and silver, filling in the spaces between with damp powdered enamel colours, putting the object thus arranged into an oven of sufficient heat to fuse everything together, and then polishing the surface—walls, colours and all—until it was perfectly smooth. Each colour was contained in its own cell, or "cloison."

The "champlevé" technique was substantially the same, but with this difference: there were no little fences of gold or silver, but the copper itself was scooped out to receive the enamel colours, which were prevented from encroaching upon one another's territory by the raised portions. Both these methods spread outwards, west and east, from Byzantium long before the Turkish conquest. (In so summary a note, I must ask you to take for granted a knowledge of enamelling on brick and on jewellery on the part of the ancient Egyptians and Assyrians, and not to expect me to discuss the claim of the Irish to have taught the craft to Byzantium.)

A technical revolution took place at the end of the fifteenth century, when the goldsmith-enamellers of Limoges discovered that it was possible to dispense with "cloisons" altogether, and to paint a picture on a flat metal surface. Until then, all enamel had been sunk into little cells: now it was possible (1) to abolish the enclosing walls, and (2) after fusing one enamel on to the metal foundation, to superimpose another on to the first layer and fuse it on to that without damage. Hence the brilliant galaxy of artists—chief of whom was Leonard Limousin—who brought such distinction to sixteenth-century Limoges; and hence, at a considerable distance, the pretty fantasies of what we call "Battersea" enamel boxes (nothing to do really with Battersea), and such engaging and decorative trifles as those illustrated on this page.

Painted enamelling quite definitely came to China from the West towards the end of the seventeenth century. The older method came also from abroad, slowly from Byzantium, and partly for this reason has never been much in favour among the educated Chinese.

One fifteenth-century writer contemptuously refers to cloisonné as fit only for the ladies' apartments



1. A CHINESE CRAFTSMAN TRIES HIS HAND AT REPRESENTING EUROPEAN WAYS: A CANTON ENAMEL PLAQUE COPIED FROM A FRENCH EIGHTEENTH-CENTURY PRINT IN THE TRADITION OF WATTEAU. (7½ by 6½ in.)

Reproductions by Courtesy of Messrs. Spink and Son.

obviously made use of their long tradition as painters upon pottery in the service of the new industry. Designs range from the purest Chinese taste—a spray of prunus blossom and a few leaves, for example, against a white background—to delightful interpretations of European pictures, of which Fig. 1 is an excellent example: a sort of "Lady Precious

With Fig. 2 we are, of course, in China proper; and by that I mean not just geographically, but mentally. Chinese mountains and crags are of this shape; but the Chinese mind is also of this shape—very delicate and quiet and peaceful. The three little bowls are not particularly rare types, though they cannot be called common, but what is

so extraordinary about them in my eyes is the extreme freedom of the design upon them, which comes out pretty well in the photograph. Each one has a picture running round it and each picture is different from the other, and the whole is distinguished by a sense of balance and restraint which no painter upon either enamel or pottery in Europe could equal. He was mechanical and heavy-handed by comparison, with, perhaps, one sole exception: the obscure little group



2. CHINESE PERFECTION IN ENAMEL-WORKING—AN ART ORIGINALLY IMPORTED FROM THE WEST: THREE LITTLE BOWLS DECORATED WITH CHARACTERISTIC SCENES RENDERED WITH EASY GRACE AND RHYTHM. (Bowls 2 in. square.)

and as "too gaudy for the libraries of scholars of simple tastes." Later generations, equally contemptuous, labelled it "Foreign Porcelain" or "The ware of the devil's country." No doubt they would have expressed a higher opinion of it had they invented

Stream" atmosphere transferred from a Watteau "Fête Galante" and translated into the Chinese tongue. It would no doubt be possible, with a little trouble, to track down the identical print taken out to China—perhaps by the devoted French Jesuit

of painters who worked at the Bristol Delft-ware factories in the middle of the eighteenth century. They do manage to achieve something approaching the easy, inconsequent, go-as-I-please line of the man who decorated these little bowls.

This England . . .



THE QUAIN crooked harbours of an older England have changed but little with the centuries. Time has stilled the bustle of their twisty streets, but cob and quay still send their sons to man fine ships on the seaways of the world. The "sea dog" tradition of our English coasts remains. And with it the sturdy habits of simple, homely living, of plain, honest food and heartening full-bodied drink . . . beer. Beer such as Worthington have brewed these many years in the unhurried, thorough manner which is the English way of making history.

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

INVESTMENT COMPANIES' "EQUITIES."

CONTINUING our investigation of "equity" interests—which mean ordinary stocks and shares—in different classes of industrial and financial companies, we come now to those of the Investment Trust companies, which have done such useful work in spreading British capital all over the world, and, above all, in training British investors to recognise the merits of the policy of diversification of investment risk, by a wide distribution of security holdings.

These companies raise capital from the public by offering to it stocks usually of three classes—debenture stocks, with a first charge on the earnings of the company, and so carrying a comparatively low rate of interest—usually 4 per cent., which was thought quite low at the time when most of the companies came into being—and the rest in preferred and ordinary or deferred stock. The preferred stock carried a fixed rate of dividend, generally 5 per cent.; and the ordinary, or deferred, took the balance of the profit, or of so much of the profit as the board thought fit to distribute in dividend. The capital raised was invested in a variety of securities—public debts and company stocks and shares—the income from which gave the trusts their revenue.

Since, at the time when they were first instituted

and for many years afterwards, it was possible, by means of a wide spread of the investment net, to earn something like 6 per cent. on the total capital invested, this arrangement was a very comfortable one for the holders of the ordinary stocks. A common arrangement was for the companies' capital scheme to be somewhat on this wise—£500,000 of 4 per cent.

debenture stock, involving an annual charge of £20,000; £600,000 5 per cent. preferred stock, taking £30,000 for its dividend; and £400,000 ordinary stock; making a total capital of £1,500,000, which, if it earned 6 per cent., would supply a gross profit of £90,000, out of which, after paying debenture interest and preference dividend, there would be a balance

left of £40,000 for payment of expenses, allocations to reserves and dividend on the £400,000 ordinary stock. As the expenses were usually something less than $\frac{1}{2}$ per cent. on the total invested funds, the board would be in a position to pay 9 per cent. on the ordinary with a small margin, if, as was most unlikely, the directors chose to put nothing to reserves.

FURTHER SOURCES OF PROFIT.

Many of the Investment Trusts, of course, ran into much larger figures than those given above. But in all there was the same principle—debenture and preference stocks carrying a comparatively low rate, and a relatively small amount of ordinary (sometimes called deferred) stock, taking the balance of the profits gained by the investment of the total funds to earn higher rates than those paid on the prior charges. These profits, however, were further reinforced by other sources of income. These companies, being in good credit, were able habitually to borrow considerable amounts from their banks, which also they were able to invest at rates higher than those charged by the bankers. With an overdraft

(Continued overleaf.)



A SPECTACULAR RUBBER FIRE AT BARKING: DENSE CLOUDS OF SMOKE ISSUING FROM A FACTORY IN WHICH THOUSANDS OF MOTOR-TYRES WERE ABLAZE.

Thousands of motor-car tyres were destroyed in a fire which broke out on May 20 at the premises of the Homerton Rubber Works in River Road, Barking. The burning rubber gave off dense clouds of smoke which enveloped a large part of the district. This air photograph was taken when the fire was at its height.

MAPPIN & WEBB Ltd.

If you want "Imperial" to treat you right regally . . . take a nice Fitted Dressing Case: preferably one by Mappin & Webb. A full range is available at each of the three London Showrooms: 156-162, Oxford Street, W.1.; 172, Regent St., W.1 and 2, Queen Victoria St., E.C.4

Illustration: Selected Crocodile Skin Dressing Case with Solid Gold Fittings in a removable tray which forms a separate Case, £275.



In designing this Case we realised there are occasions when the Fittings only are required—hence the separate case—handy for placing in the back of the Car.

Catalogues gladly sent.
Prices range from £10





A SHORT-PRICED WINNER

By the Racing Correspondent

MY SELECTION, Tonic Water (by Schweppes out of Happy Thought) proved to be the Best Thing of the Day. He started thirst favourite on the Teetotalisator, and looking through the glasses I could see him nicely placed on the rails. He was soon challenged for the lead by Imitator who, as he was not in the same class, was beaten out of sight. Next time I am on 'the flat' I shall certainly put another tanner on this fine offspring of Schweppes.

Schweppes

BY APPOINTMENT TO HIS MAJESTY THE KING

(Continued.)

of, perhaps, £200,000 borrowed at 5 per cent., and invested to yield 6 per cent., there would be another £2000 to swell the dividends of the ordinary stockholders; and the Investment Trusts also, in times of activity in new issues, did a good deal of business in "underwriting"; that is, taking a commission to guarantee that, if any part of a new issue is not taken by the public, the underwriters will take it up. In times when new issues are being eagerly gobbled up by investors, the underwriting commission was generally almost a gift; but the business was one that had to be done carefully, and only accepted in the case of such securities as the underwriters would not object to holding if necessary; for there was always the possibility of some accident, such as a rumour of war or of financial trouble, which might cause the ever-capricious public to vary its mood and leave the greater part of an issue in the hands of the underwriters.



THE NEW LINER ON THE UNION-CASTLE'S ENGLAND-SOUTH AFRICA SERVICE: THE MOTOR VESSEL "ATHLONE CASTLE," WHICH REDUCES THE VOYAGE TO ONE OF FOURTEEN DAYS AND PROVIDES MOST GENEROUS ACCOMMODATION FOR BOTH FIRST-CLASS AND CABIN-CLASS PASSENGERS.

The new Union-Castle liner, the R.M.M.V. "Athlone Castle," sailed on her maiden voyage to South Africa on May 22. She is a sister-ship of the "Stirling Castle," which has proved so popular a vessel since her entry into service a few months ago, both ships having been built by Harland and Wolff at Belfast. They will reduce the time between England and Cape Town to about fourteen days, as against seventeen. The "Athlone Castle" is about 725 ft. long, with a beam of 82 ft. Her gross tonnage is 25,550. She can accommodate 297 first-class and 492 cabin-class passengers. A large proportion of the first-class passengers' rooms have private bathrooms; and some are fitted with disappearing bedsteads, so that they can be used as sitting-rooms in daytime. The general decoration of the vessel is thoroughly modern in style, and she is one of the first British vessels to have all her public rooms lit by indirect lighting.



COMFORT AND GOOD TASTE ABOARD THE "ATHLONE CASTLE": A BEDROOM IN ONE OF THE SUITES.

A RECORD OF SUSTAINED SUCCESS.

With these advantages behind them, the Investment Trust companies were able to work for the holders of their ordinary stocks with great success during the period which extended for thirty or forty years, and ended only with the general financial collapse that began in 1929 and still continues in the distressed areas of the financial field. In their very early days—in the early nineties of last century—many of them went through a bad time, generally owing to mistakes in management, chiefly due to a neglect of the principles which have since been found to be essential to their good working, namely, wide diversification of risks and a policy of generous allocation to reserves. But since they got through these infantile ailments the Investment Trusts went ahead. A table that I had prepared for a book that I published some years ago called the "Quicksands of the City," showing the result of an investment in the ordinary stocks of nine Investment Trusts made in 1909, brings out remarkable results, over the next twenty years, though these were years that covered the war, with its rapid rise in

[Continued overleaf.]



By Appointment

Augustus Earle writing in his book, published in 1830, says:

"One of the first people generally seen after landing is BUNGAREE, a Native Chief. He is generally aware of the arrival of strangers, and stations himself in as conspicuous a situation as possible, and welcomes them to his country.

"This harmless savage is Chief of a tribe which occupied the country round Sydney, previous to its being settled by us; and for that reason Government humour and protect him and his family as much as possible, but their strange wild habits, and propensity to drunkenness, render all attempts to ameliorate their condition unavailing.

"Governor Macquarrie took great pains with this man and his tribe, built them houses, gave them clothes, boats, etc., but all was of no avail; their clothes were an encumbrance to them and nothing could induce them to sleep in their houses. THE ONLY PRESENTS BUNGAREE RETAINED, AND WHICH HE SETS GREAT STORE BY, ARE AN OLD COCKED HAT, AND A GENERAL'S UNIFORM. These people (and particularly this man) are great mimics, and the graceful bow he makes to strangers he copied from one of the Governors, and those who recollect the original say it is exact."



Augustus Earle.

KING BUNGAREE
Painted in 1826.

27 x 20 ins.

SPINK & SON, Ltd.

Dealers in Fine Paintings

5, 6 & 7, KING STREET, ST. JAMES'S, LONDON, S.W.1

Tel.: Whitehall 5275 (Private Branch Exchange)

Established 1772




Cables: "SPINK, LONDON"

"THANK GOODNESS—AND
**KENSITAS COSTLIER
TOBACCOS*** THERE'S
AT LEAST ONE PLAIN-TIP
CIGARETTE THAT NEVER GETS
ROUGH WITH MY THROAT"

Ralph Lynn
NOTED
COMEDIAN

TOO MUCH OR TOO LITTLE MOISTURE RUINS A CIGARETTE.
SO **KENSITAS COSTLIER TOBACCOS*** ARE MOISTURE
CONTROLLED RIGHT UP TO THE TIME OF YOUR PURCHASE

Mr. Lynn made this MOISTURE CONTROL Test :

1	HERE IT IS — <u>YOU</u> TRY HIS DRASTIC TEST! —	
	Mr. Lynn put an inch of water in a flat-bottomed dish.	
2	He placed a 20 packet of KENSITAS in its new Moisture Control wrapping, top end down, in water so that packet stood upright with its sealed end submerged. He did the same with a 20 packet wrapped the usual way and laid a weight across the packets to hold in position.	
3	After five minutes, he lifted the weight, placed packets one on top of other, flat on water, replaced weight, and left submerged for five more minutes (packets were both completely covered with water).	
RESULT: On opening, cigarettes wrapped usual way were wet. KENSITAS COSTLIER TOBACCOS in the new Moisture Control wrapping were still in perfect smoking condition.		

**Your Throat Protection
Against Irritation...Against Cough*





SCOTTISH HIGHLAND SCENERY IS EXCITING

If you have never seen it before, its grandeur makes you gasp. If you know it, there remains always an urge to see it again: for it will be utterly different every time. The triumphant scenes change behind the veil of deep shadows and the spotlight of the sun. Hour by hour a new mystery and marvel is revealed by Nature, the great Producer.

Its scenic gala days are staged when the summer is young; when nature's garments and backgrounds are fresh and vivid. Go then. You will be glad that you did.

With a Monthly Return Ticket at a penny a mile (three-halfpence a mile first class) you can travel by any of the famous day or night expresses you like and, if you wish, break your journey on the route going and coming back, the tickets being available for a calendar month in either direction. In many parts of Scotland Weekly Holiday Season Tickets are issued. Their price is from 7s. 6d. and with them you are free to travel by any train in a wide area for a week.

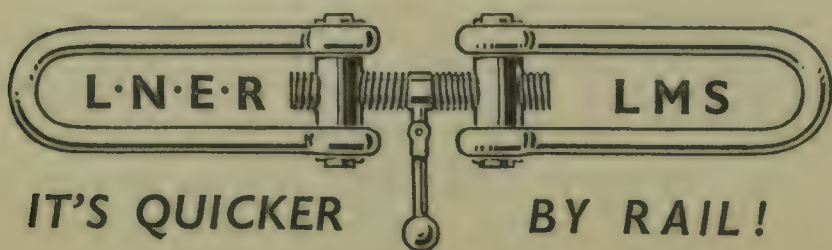
With a return ticket to Scotland you have the choice of travelling back by the East Coast, West Coast or Midland routes, with break of journey at any station.

The following holiday guides are obtainable from L.N.E.R. or L.M.S. offices and agencies:

"SCOTLAND FOR THE HOLIDAYS"
"LAND OF SCOTT AND BURNS" "CLYDE AND LOCH LOMOND"
"THROUGH THE TROSSACHS"
L.N.E.R.—"THE HOLIDAY HANDBOOK" (6d.)
L.M.S.—"SCOTTISH APARTMENTS GUIDE" (3d.)

MOTOR CARS accompanied by one first-class or two third-class adult passengers are conveyed to include outward and homeward journeys at the reduced rate of 4½d. a mile charged on the single journey mileage for distances not less than 50 miles. Single journey charges at 3d. a mile.

Stay at LMS or L.N.E.R. HOTELS



(Continued.)

interest rates and devastating fall in security prices, followed by the fall in interest rates and recovery in securities between 1921 and 1928. Through this time of violent fluctuations, the income received by the imaginary owner of this assortment of Trust company ordinary stocks rose almost without a break from 5·4 per cent. to 14·3 per cent. In the early war years it went down from 6·9 per cent. to 6·6, as a slight acknowledgment of the biggest political and financial crisis that the world had, until then, experienced; and in 1922 the collapse of the after-war boom made the dividend, which by this time had gradually soared to 8·9 per cent., give way to 8·8 per cent. And during the twenty-year period the capital value of the investment had risen to just over £300 for each £100 put into it.

INVESTMENT TRUST POLICY.

Such success could not have been won without skilful management on the part of those responsible for the investments of the companies, and the steady pursuit by their boards of the policy of continually keeping back part of the profits of every year and investing it for the benefit of the income of future years. It is, of course, this policy which makes good "equity" investments of all kinds so attractive from the point of view of future income and capital values. Owing to it, shareholders not only get dividends, but have part of their incomes reinvested for them, and so compound interest is set to work in their favour. Thanks to this policy, added to the other advantages enjoyed by shareholders in Investment Trusts, the above-mentioned great advance in the value of their shares was achieved in the course of an exceedingly troublous period; and, thanks to it again, when the world-wide depression came, the old-established Investment Trusts were able to weather, with less damage than might have



ST. GEORGE AND THE DRAGON OUTSIDE ST. JOHN'S WOOD STATION: A NEW LONDON STATUE. The St. Marylebone Borough War Memorial, which has just been erected, takes the form of a virile group of St. George slaying the dragon. The donor of the statue was Mr. Goetze, who lives in the district. The sculptor was Mr. Charles L. Hartwell, R.A.

been expected, the blows inflicted by it on all kinds of industrial and financial equities, and especially on those of such Investment Trusts which had been too lately formed to have been able to accumulate sufficient reserve funds to provide them with a solid cushion of protection.

A FLAW IN CAPITAL STRUCTURE.

For when depression came, so world-wide and so severe that profits and dividends were cut in every direction, and numbers of Government bonds, which had hitherto been rated as good second-class, began to appear in the ranks of the defaulters, then it was found that the principle of diversification of risk translated itself into diversification of loss. The law of averages ceased to count, or rather, it counted merely by making losses general. And so Investment companies that had once been able to earn something like 6 per cent. on their invested funds, found their incomes cut in half in some cases. And then the capital arrangement which had worked so comfortably for the ordinary shareholders when the going was good, proved their undoing. The high proportion of fixed-charge debenture and preference capital, carrying rates of interest and dividend that looked moderate when they were issued but were now no longer covered by the rate of income earned on the total investments, was a serious weakness. Instead of providing a surplus for the holders of the equity, the charge on them ate into the amount available for the equity's dividend. The companies found, as a financial writer happily expressed it, that they were "too highly geared."

Since recovery began, they have been steadily working their way back to prosperity, and the rise in security prices, due to a long spell of cheap money, has restored the capital value of their holdings; but this same cause makes it difficult for them to find profitable fresh investments, and it will need all their skill and experience to being back their earning power to its old level.

"My First Home Movie"

A YEAR ago I wouldn't have believed it possible — that now I should actually be making my own movies *and* entertaining my friends with them. In fact, when George offered to lend me his Ciné-'Kodak,' I said "What's the use? It's much too difficult for *me*." "Listen," he said,



He: "You're not angry with me?"

"using a Ciné-'Kodak' is even easier than taking snaps. You try it in your garden."

I must say, it was extraordinarily exciting — aiming, pressing my thumb on the trigger, and hearing the quiet buzz of the film inside. But it was even more exciting seeing my film run through for the first time. Though I'd made one or two little mistakes, they were trifling — occasionally I hadn't kept the thing buzzing quite long enough, and once a little too long. Not a scene was out of focus, although we'd taken one or two real close-ups. How many scenes did I get?

Here's the programme of this first 50-footer:

Baby learning to walk.

The Twins acting (a dramatic scene of reconciliation over the Teddy-bear; this brought the house down).

The Monkey-hill at the Zoo, and The Polar Bear, diving.

Myself bunkered at the 8th (taken by John, aged 12).

Red Indian War-Chase (featuring The Twins dressed up).

John in his school 100 yards.

Thrills at Brooklands.

I was using a 16 mm. model, and now I've bought one myself. One thing I like particularly. Once you've bought a reel of film there's nothing else to pay; it is developed, made ready for showing and sent back to you, free.

And now, when I've taken one or two more black-and-white reels, I'm going in for colour. At the shop they demonstrated a marvellous new kind of 16 mm. colour film called 'Kodachrome.' You don't need any gadgets or attachments at all, either for taking or showing, and the colour movies they showed me were nothing less than a revelation.



She: "Let's kiss and make friends."

Ask to see Kodachrome colour-movies on the screen at any Ciné-Kodak Dealers. Also ask for free literature describing the various Ciné-Kodak home movie outfits and 'Kodachrome' (or write for it to Mr. L.N. Lubbock, Dept. 65, Kodak House, Kingsway, London, W.C.2). All Ciné-'Kodaks' are available on hire purchase terms for small first payment.

Ciné-Kodak

Home Movies for all

Of Interest to Women.

Square Toes and Heels.

The art of the tailored suit has its influence on the shoes of to-day. They are severe in character, and in many instances those destined for promenade wear have square heels and toes. Some of the heels have indentations at the sides; another novelty is the tunnel shoe. It is composed of narrow united strips of kid and suède, with an "aperture" for one toe only. The followers of St. Crispin's art have also gone to the Grecian sandal for inspiration; they are very becoming to the feet. Spun glass makes the "vamp" of satin mules, while others are trimmed with ostrich feathers. Orthopædic shoes that are becoming likewise have their rôles to play.

Harmonising with the Silhouette.

Fashion has relinquished the task of endeavouring to ignore the importance of the vanity bag or pochette. She even demands that it must be in harmony with the silhouette; therefore, the woman of dignified mien needs this accessory larger than the little woman. Fancy morocco and other leather bags are obtainable for the modest sum of five shillings; it must be admitted that their gussets are not their strong points. For ten shillings there are pochettes reinforced with watches that really keep time. Altogether charming—naturally much more expensive—are the soft leather bags of the "bow" character, in pastel colours.

For Sun and Rain.

"Steering the middle course" is evidently the motto of Scotts, the well-known hatters of 1, Old Bond Street. Naturally there are some "extremes" of fashion; nevertheless, women declare that they encounter in these salons the very headgear they are seeking. This firm are pleased to send illustrations of their models on application. "Line" is the characteristic feature of the hat on the left above; note the graceful upward curve of the brim. It is carried out in ballibuntal, enriched with white organdi edged with soutache shirring in a mitred design. It must not be overlooked that it is hand-made and the cost is £3 3s. The felt hat on the right has decided charm, and may be arranged in a variety of ways to suit the prospective wearer. It is accompanied by felt gloves—quite the newest conceit in the world of dress—and bag, the latter relieved with a chromium mount. A few words must be said about the striped scarf, as it is available in a variety of colour schemes, and the cost is only 12s. 6d.; naturally, the "dog" brooch is extra. There are many variations on the Homburg theme from £2 2s., as well as roll-up felt hats from a guinea. It seems almost unnecessary to add that this firm excels in tropical and riding-hats.

Riding Pull-overs.

The name of Hawico is one to conjure with in the domain of woven cardigans and pull-overs. They have had an enviable reputation for many years, and to-day are sold by outfitters of prestige, including Woven Woollies (Sports Ltd.), 3, South Molton Street. At the base of the page on the right is a wool riding pull-over in fancy pearl stitches, ribbed at the neck, wrists, and waist. The collar is so designed that it fits snugly at the neck and never becomes creased. The two-piece—if so it may be called—above on the right consists of a ribbed fancy-stitch pull-over accompanied by a cardigan, the neat pockets being primarily destined for tees; it is of cashmere. A new note is struck in the "milled" wool cardigans and pull-overs with long and short sleeves. Neither must it be overlooked that there are cashmere scarves in all the modish colours, as well as combinations of the same.



Tailored Suits.

Nothing seems to cast even a suspicion of a shadow over the vogue for checked tailored suits. Swan and Edgar, Piccadilly, are responsible for the model above. It is carried out in Clumber tweed, and although there are three pieces, viz., a skirt and a short and longer coat, the price is merely 98s. 6d. The suède waist-coat front which completes the scheme is an additional sovereign; it is really a delightful accessory, and is available in many colours to harmonise with the check of the tweed. The needs of women who are not quite stock size are carefully considered in these salons, while the prices that prevail are more than pleasant. For sixty shillings there are printed evening dresses with coatees that are entirely different, while becoming daytime frocks are the same price.



... Bathing Kit Suit, Wrap and Shoes ... at Debenhams



Strong rubber Bathing Shoes,
in every bright shade to
match suits. All sizes. 3/3

Inexpensive Canadian Bathing Suit . . .

Square neck and cord to tie
at waist. In all sizes. 16/9
(Foreign)

Model Bathing Wrapper . . .

In fancy linen, in emerald
green and navy 6½ gns.
(Foreign)

Shoes . . .

Sand Shoes with rope soles
and white crochet top. 29/6
All sizes.
(Foreign)

Catalogue of Bathing and Beach Suits post free on request



Debenhams & Freebody

WIGMORE STREET, W.1

Debenhams

What is this "New Complexion?" by ELIZABETH ARDEN



*P*ARIS adores it. It's the vogue in New York. Artists rave over its transparent quality and are fascinated by its texture. It is so natural, fresh and smooth that it looks infinitely youthful. All this beauty is achieved by Elizabeth Arden's inspired new way of using powder.

The new technique. First you smooth on the fine and delicate Ardena Powder. Then you dust over with the new Japonica Powder in a slightly different shade. The play of light and shade gives your complexion a subtlety of colouring that makes conventional make-up look as old-fashioned as last year's hat.

The new texture. The Japonica Powder gives your complexion the porcelain smooth, semi-transparent look that is utterly new and charming. And a new ingredient "sets" the make-up so that it clings indefinitely.

The new shades. Elizabeth Arden's new Colour Chart lists correct powder ensembles and suggests harmonising cosmetics for each of the new dress colours in every item from foundation to nail varnish. Try the scheme prescribed for the dominant tone in your wardrobe and see how it dramatizes your colouring. You can freely consult this Chart in the shops where you buy your Elizabeth Arden preparations, and if you wish you can buy a copy to keep as a guide when planning the make-up for your new costumes.

	*	*	*
Ardena Powder	7/6 and 12/6
Japonica Powder	7/6 and 12/6
Make-up Colour Chart	3/-

Write for Miss Arden's new leaflet "Art in Cosmetics."

ELIZABETH ARDEN

Elizabeth Arden Ltd.

LONDON 25 OLD BOND STREET W.1

THE CHRONICLE OF THE CAR.

AT the annual congress of the Safety First Association last week, one of the subjects discussed was that of the woman driver. Is she as good at the wheel as a man? is she more prone to accident? and does she take a more fatalistic outlook on the accident problem? I really do not see quite where these

are good and bad in each case. Fortunately, the good predominate, and the actual proportion of road-hogs, men and women, is only a small one.

It is when figures are produced to prove that, actually, the woman driver is safer than her opposite number that I begin to find myself at issue with those who produce them. Figures in this case prove nothing at all. If we were to base our comparative standards of safety on statistics alone, then it is demonstrable that the London bus-driver is the most dangerous of all, since, taking the actual number of buses in use, there are more recorded accidents per vehicle than among any other class. But we know from experience and observation that the bus-driver is probably the most highly skilled and most courteous of all drivers. Very seldom indeed is he involved in an accident for which he is justly held entirely to blame. The reason his vehicle figures at the head of the accident-responsibility list is that it travels a far higher weekly mileage than any other, which completely disposes of the argument that, in itself, it is the most dangerous.

So in the case of the woman driver. It is all very well to argue that her accident figures are, expressed in relative percentages, considerably lower than is the case with the opposite sex. The answer again is that her mileage almost invariably falls very far short of that accomplished

by the average man driver. Let me say at once that I am not by any means anti-feminist in this matter. I hold that the woman driver of to-day is not one whit behind her brother in skill, ability, or road knowledge. Indeed, I would even say that when she is good she is very good indeed. What I do think, however, is that it is all wrong to attempt to draw invidious distinctions, backed by quite misleading statistics, when attempting to trace the causes of road accidents.

For years past the problem of car-parking in London has been steadily growing more acute, and we are getting now to a stage when it is well-nigh impossible for anybody engaged in business to make use of his car in anything like reasonable comfort. The other day I had occasion to attend a meeting in the Strand. I had a lot to do, and the best way of getting round to my various appointments was by using the car. It is more than one's purse is worth

(Continued overleaf.)



EXPLORING THE WEST COUNTRY IN COMFORT: A LAGONDA 4½-LITRE PILLARLESS SALOON OUTSIDE THE "SPEECH HOUSE," WHERE THE COURT OF VERDERERS OF THE FOREST OF DEAN MEETS TO DECIDE DISPUTES UNDER THE FOREST LAWS.

discussions lead. As I see it, the modern motor-car is such an essentially controllable vehicle that it requires the minimum of technical ability to drive it in safety, always provided the person at the wheel is willing to observe the rules of road courtesy and consideration for other users of the road. So far as that is concerned, I do not think there is any difference of standards as between the sexes. There



ONE OF THE BEST APPOINTED AND MOST COMPREHENSIVE OF LONDON'S MOTOR-CAR SHOWROOMS: PART OF THE DISPLAY OF CARS AT MESSRS. ROOTES', AT DEVONSHIRE HOUSE, PICCADILLY, WHERE IMPROVEMENTS, INCLUDING BIG EXTENSIONS AND COMPLETE REDECORATIONS, HAVE RECENTLY BEEN CARRIED OUT.

LIBERTY

Fast Colour PRINTED LINENS

For loose Covers
and Curtains.

Skilled representative sent,
free of charge, to advise in
all details connected with
curtains and loose covers.

These goods cannot be
procured elsewhere.

From
2/6

a yard, 30 ins. wide.
Patterns sent on request.



Range No. 2701 to 2705 30-in. wide, 4/6 a yard

LIBERTY & CO., LTD.
REGENT STREET, LONDON, W.1. Telephone: REGent 1234



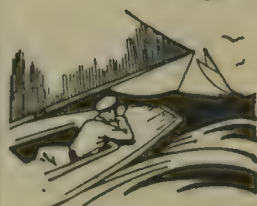
NINETEEN MODELS
AVAILABLE

BARR & STROUD BINOCULARS

OBTAINABLE
FROM
LEADING
RETAILERS

The care with which the optical systems
are computed, and the rigid inspection and
tests at every stage of manufacture ensure
that Barr & Stroud Binoculars are unsurpassed.

Type CF 30, shown on right, has enormous
light-gathering power and also gives the
highest percentage of light transmission
ever attained in Binocular design. The
brilliant field of view, high light intensity and
sharp definition enable objects to be seen
in clear detail even under conditions of poor
visibility. Its light weight, shape and balance
enable it to be used for long periods without
fatigue. Six models are made to this design.



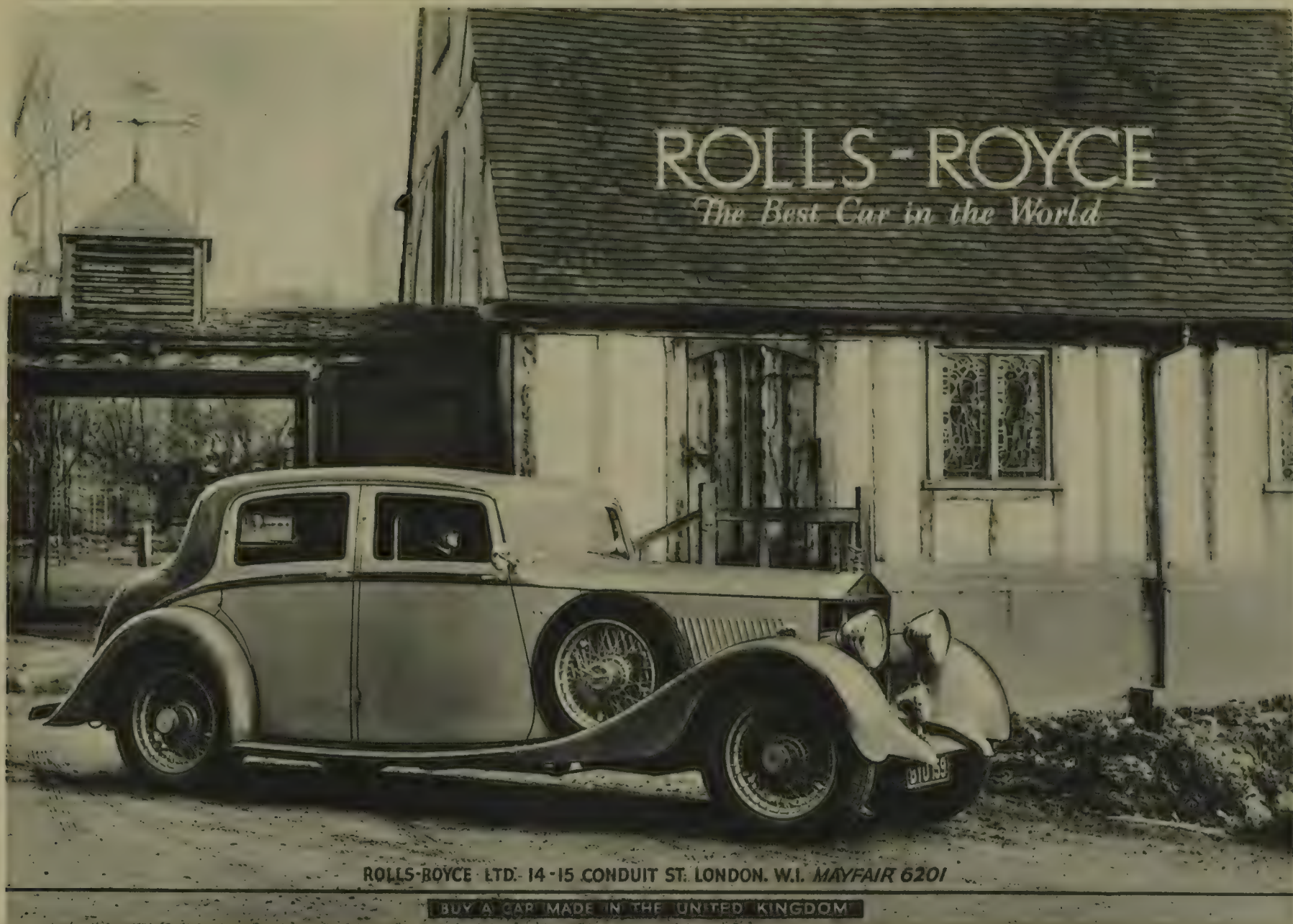
List LN and booklet,

**"CHOOSING A
BINOCULAR"**

post free on request

Type CF30, 7 x 50 mm.
Adopted by the Ad-
miralty for general use
in the British Navy

BARR & STROUD, LTD., Anniesland, Glasgow, and
15 Victoria St., London, S.W.1



ROLLS-ROYCE LTD. 14-15 CONDUIT ST. LONDON, W.1. MAYFAIR 6201

BUY A CAR MADE IN THE UNITED KINGDOM

Masterpieces of Craftsmanship

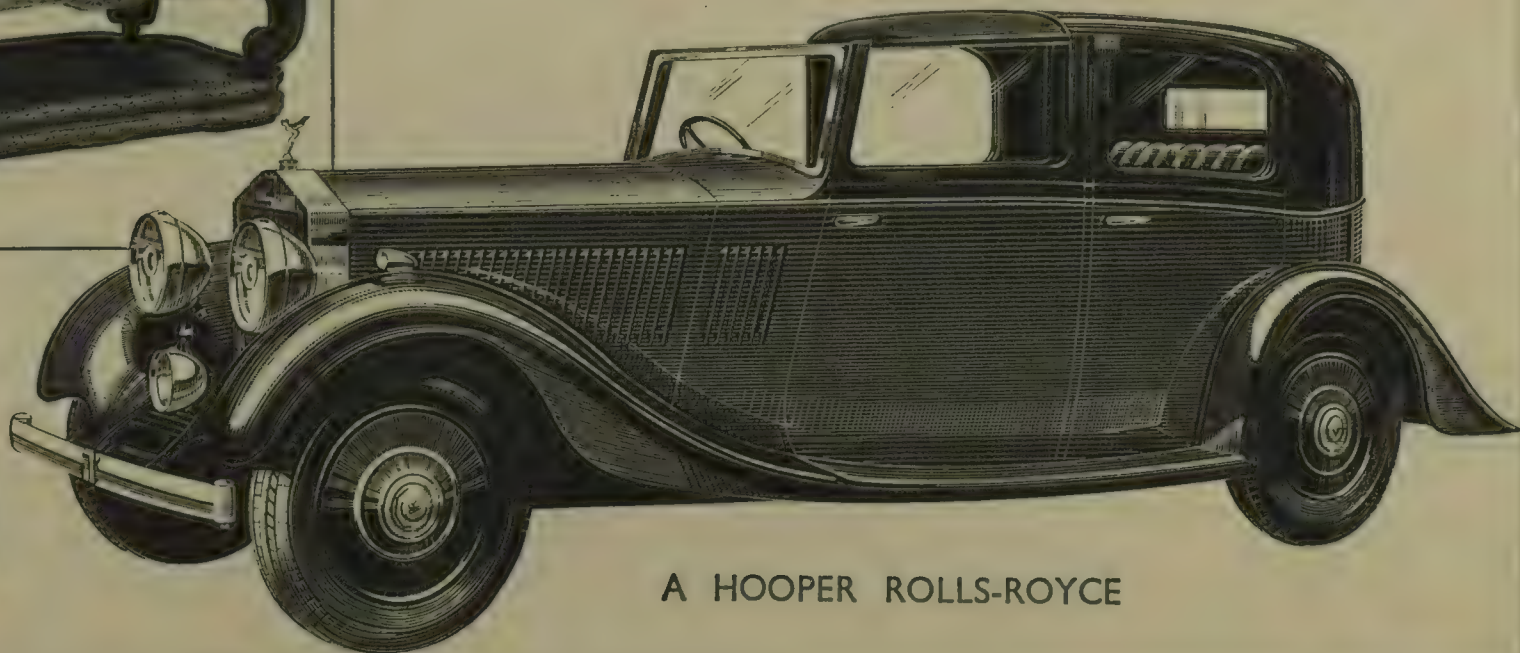
THRONE OF THE EMPEROR CH'EN LUNG.
Carved red lacquer. Chinese: middle of the 18th
Century. Height 3 ft. 11 in. Width 4 ft. 1½ in.
Victoria & Albert Museum.



HOOPER & CO. HAVE HAD THE HONOUR TO SUPPLY CARRIAGES AND MOTOR-
CARS TO THE ROYAL FAMILY CONTINUOUSLY FOR MORE THAN A CENTURY.

HOOPER & CO (COACHBUILDERS)
LTD

54 ST. JAMES'S STREET, PICCADILLY, LONDON, S.W.1



A HOOPER ROLLS-ROYCE



(Continued.)

to leave a car in any of the backwaters. You have hardly pulled up before a policeman looms in the near distance, and you know perfectly well that your number is being taken, and that any stop of more than a few minutes means a visit to Bow Street and a fine. I tried the National Car Park near the Savoy. Full up. The adjacent garage—also full up. Then I tried the park in the centre of Kingsway. Again full. Next I went to Lincoln's Inn Fields, with no better luck. Finally, I found a garage in High Holborn, where I was lucky enough to be able to leave the car outside the back of the premises. So I arrived at my appointment nearly half an hour late, it having cost me a taxi fare from the garage. I am not registering a complaint so much as trying

to show the terrible waste of time and money that is entailed by the want of proper parking facilities in Central London. My experience is not at all singular—it happens to hundreds of people every day of the week.

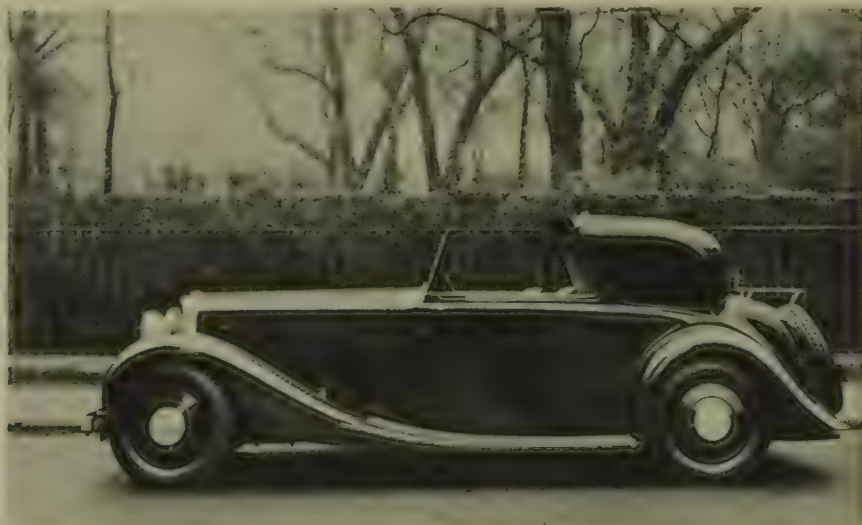
Years ago the A.A. took up the question, and actually had plans drawn up for the construction of a huge underground park in Leicester Square. The idea fell through, I believe, through the opposition of certain vested interests,

de Paris," which will take place in June, will be able to obtain a 40 per cent. reduction on single fares for the journey to Paris, and for



"REGENT STREET" IN THE "QUEEN MARY"—A VIEW OF THE LINER'S MAGNIFICENT SHOPPING CENTRE; SHOWING MESSRS. AUSTIN REED'S SHOWCASES IN THE MIDDLE.

An interesting feature of the "Queen Mary" is the avenue of shops and shop windows at the top of the main staircase on the promenade deck. It has been popularly named "Regent Street." The shop opened here by Messrs. Austin Reed, the well-known Regent Street firm of tailors and outfitters, is designed to supply passengers with a variety of goods, ranging from bathing suits and braces to white dress waistcoats. Men, however, are not the only customers whose needs have been considered, for there are also on sale such things as ladies' stockings, pullovers, handbags, mufflers, and gloves.



THE HEIGHT OF ELEGANCE AND GOOD TASTE IN MOTOR-CARS: A 4½-LITRE BENTLEY SEDANCA DE VILLE, WITH FIXED REAR QUARTER, SPECIALLY BUILT FOR MESSRS. JACK BARCLAY, LTD., OF GEORGE STREET, HANOVER SQUARE.

but it was nevertheless a good one. Surely the time has come when more attention should be paid to this question of parks underneath squares, which would appear to be the only sites on which such accommodation could be constructed. They would be costly, no doubt, but there is no question about their being a commercial proposition. They would pay handsomely from the very start.

We are informed that visitors from this country to Paris for the "Fêtes

all other railway journeys in France, after making a stay of at least five days in Paris. This reduction will be allowed on presentation of a tourist card costing 10 francs, which can be purchased at the P.L.M. Railway Office, 179, Piccadilly, London, W.1, or any tourist agency, on production of a passport or other evidence that the usual place of residence is outside France. This card will be available for one month, but can be renewed for two further periods of one month on payment of 10 francs for each renewal. Those travelling with these cards can have their tickets made out for any itinerary, both outwards and homewards, and the point of exit from France may be different from that of entry. The same facility will be allowed for other journeys in France subject to the compulsory stay in Paris. One free break of journey will be allowed when travelling to Paris. For all other journeys, the number of free breaks will be unlimited.

HONORÉ DAUMIER

(1808-1879)

Important Exhibition

PAINTINGS
DRAWINGS
and
LITHOGRAPHS



Tete de Sonneur

THE LEICESTER GALLERIES
LEICESTER SQUARE, LONDON. 10-6, Sats. 10-1

Let ILLUSTRATED NEWSPAPERS Help You When You Go to Paris & Berlin

AT the PARIS Offices of "The Illustrated London News," "The Sketch," "The Sphere," "The Tatler," "The Bystander," "Britannia and Eve," "The Illustrated Sporting and Dramatic News," 65 and 67, Avenue des Champs Elysées, and at BERLIN, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of these publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

All Continental Business Enquiries should be addressed to:

PARIS OFFICE: 65-67, Avenue des Champs Elysées, for France, Channel Islands, Monaco, Belgium, Holland, Switzerland, Italy, Spain, Portugal, Austria, Czechoslovakia, Hungary, Yugoslavia, and the Balkan States.

BERLIN OFFICE: Kurfürstendamm, 32, for Germany, Scandinavia, The Baltic States, Russia and Poland.



The ILLUSTRATED NEWSPAPERS
Reading Room in Paris



Switzerland's Metropolis on a lovely Lake
at the Gate to the Alps. Centre of Art,
Science and Sports. 2 golf links.

Hotels	Beds	Minimum rates	
		Room	Pension
Baur au Lac	220	S. Frs. 8.—	S. Frs. 18.—
Dolder Grand Hotel	220	" 8.—	" 18.—
Carlton-Elite	100	" 5.50	" 14.—
Waldhaus Dolder	80	" 5.—	" 13.—
Neptun	50	" 5.—	" 11.—

SUBSCRIPTION RATES OF

The Illustrated
London News

32-34, ST. BRIDE STREET, LONDON, E.C.4

Revised from January 1st, 1935

Published Weekly at 1s.	Twelve Months including Xmas No.	Six Months including Xmas No.	Six Months No Extras	Three Months No Extras
	£ s. d.	£ s. d.	£ s. d.	s. d.
INLAND ..	3 0 10	1 12 3	1 9 9	14 9
CANADA ..	3 0 8	1 11 6	1 9 3	14 8
ELSEWHERE ABROAD ..	3 6 6	1 14 6	1 12 0	16 0

"PYORRHOEA?"

not
me!"

Pyorrhœa was the last thing that Pamela thought she need ever worry about. Her teeth were perfect—so white...

so attractive when she smiled. She cleaned them meticulously—but like so many people, Pamela forgot her gums.

When, one morning, her gums felt quite tender and bled at a touch, she hurried in alarm to her dentist. He

told her how easily gum neglect leads to Pyorrhœa. How faulty modern diets and an excess of soft, starchy foods lower the natural resistance of the gum tissues to disease. She learned

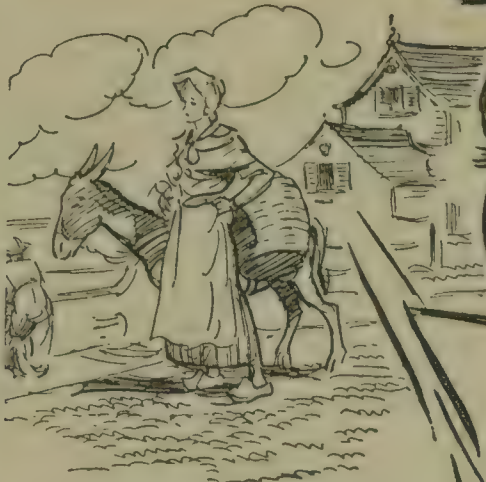
how regular brushing with Forhan's for the Gums keeps gum tissues firm and healthy—free from infection. Forhan's is a fine toothpaste too, and keeps the teeth beautiful and white. Don't risk Pyorrhœa through gum neglect—buy a tube of Forhan's for the Gums to-day!

Forhan's for the gums

● WHEN NEXT YOU SEE FORHAN'S
DISPLAYED—BUY THEN AND THERE

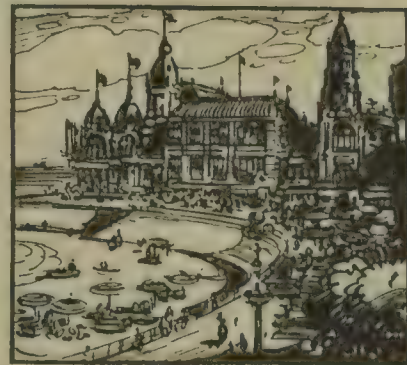
FORHAN'S LIMITED, ALDWYCH HOUSE, LONDON, W.C.2

CONTINENTAL HOLIDAYS



The REAL Thing

There's something so different about the whole atmosphere "over there" with no time limit for revelling. You can keep it up until the crack of dawn—if the spirit moves you—and find a new relish in rolls and coffee to start another day. France and Belgium are happy hunting grounds for the holiday maker with their gay capitals, historic old towns and last but not least the fascinating coast resorts with miles of sun-



kissed sands and turquoise sea. Cross to a world of unrestricted pleasure where they understand the art of being at ease. Holland, Germany and Switzerland will also claim your attention when planning your 1936 holidays.

16 CONTINENTAL ROUTES

DOVER - - - CALAIS	HARWICH - - HOOK
DOVER - - - OSTEND	HARWICH - FLUSHING
FOLKESTONE - BOULOGNE	HARWICH - ANTWERP
FOLKESTONE - DUNKERQUE	HARWICH - ZEEBRUGGE
NEWHAVEN - - DIEPPE	HARWICH - ESBJERG
SOUTHAMPTON - HAVRE	GRIMSBY - HAMBURG
SOUTHAMPTON - ST. MALO	HULL - ROTTERDAM
GRAVESEND - ROTTERDAM	NEWCASTLE - - BERGEN

For all information apply Continental Departments, VICTORIA STATION, S.W.1. (for SOUTHERN Routes), or LIVERPOOL STREET STATION, E.C.2. (for HARWICH Routes), or any Station, Office or Agency of the Great Western; London Midland & Scottish; London & North Eastern or Southern Railways.

G W R . L M S
L N E R . S R



BAD NAUHEIM

GERMANY.

The World's Spa for Diseases of the Heart.

Vascular Diseases, Rheumatism. Naturally-warm, carbonic-acid springs. Golf, shooting, etc., amid the charm of woodland and flowers.

Information: German Railways Inf. Bureau, 19, Regent St., London, S.W.1, and tourist offices.

THE PLAYHOUSES.

"THE SEAGULL," AT THE NEW.

TWENTY-FIVE years ago, when "The Seagull" was first produced in this country, anyone who had dared to laugh at any of the lines would have been ejected from the theatre. Even though Tchekhov labelled his plays comedies, no one appreciated that misery on the stage can lead to merriment in the stalls. This new production, by M. Komisarjevsky, is greeted by the audience as the author obviously intended it should be. Its wit and humour was received with laughter. This tragedy-comedy of futility is perfectly played. Miss Edith Evans's picture of a self-centred actress, both mean and charming, was perfectly done. So, too, was Mr. John Gielgud's study of her lover, who gloomily realises that he has no genius, merely a marketable talent. Mr. Stephen Haggard's son was another fine piece of work: a budding poet, fighting to express himself, yearning to see life, yet forced to live in a dull village through the miserliness of his mother. Rich, too, was Mr. Frederick Lloyd's Peter Sorin; also doomed to live in the country, though he yearned for the life and gaiety of St. Petersburg. A tender, sensitive performance was given by Miss Peggy Ashcroft as Nina, carelessly seduced by a man who found time

hanging heavily on his hands; her return, after having lost her child, was rich in pathos. Miss Martita Hunt was depressingly lifelike as the frustrated Masha; while Mr. Ivor Barnard's schoolmaster, obsessed by the thoughts of his poverty, was another fine performance. Better team-work than in this revival of the famous Russian play has never been seen on the London stage.

of having been written many years ago. The dialogue lacks the modern crispness, and the dramatist sets out to shock with an ingenuousness that aroused laughter on the first night. Unfaithfulness, asserts one of the characters, is no bar to a happy marriage; both husband and wife should be free to take a lover when they so desire. Needless to say, she abandons her theory the moment it is put to the test. Mr. Ivan

Samson plays with nice restraint an author who is too intent on his work to worry about having affairs of the heart. Yet, for the sake of a first-act curtain, he has to allow himself to be seduced by Miss Rosalinde Fuller. Miss Fuller played this vamp with transpontine abandonment. If any character deserved to wear the scarlet gown of vice, she did. None of her victims had more chance against her pounces than had she been a man-eating tiger and he a startled fawn. Her seduction scene on the beach, while wearing a bathing costume, aroused giggles. Mr. Jack Allen as a stolid husband, with a great desire but marked inability to croon to his own banjo accompaniment, put over some conscious humour in admirable style. Despite his efforts, however, and those of the rest of the



A ROGATIONTIDE CEREMONY AT TINTAGEL: THE PROCESSION OF PILGRIMS GOING DOWN THE HILLSIDE FROM THE RUINS.

The annual Rogation ceremony, which has been observed regularly for the last forty years, was held again this year at Tintagel, Cornwall. Pilgrims visited the ruins of the ancient Church of St. Julietta, adjoining the reputed ruins of King Arthur's castle.

"MARRIAGE SETTLEMENT," AT THE ROYALTY.

This may be, as is asserted on the programme, "A first play by a new author," but it has all the air

company, the piece did not possess sufficient attractions to outweigh its shortcomings, and since the above notes were written it has had to be withdrawn.



HISTORIC FEAT!

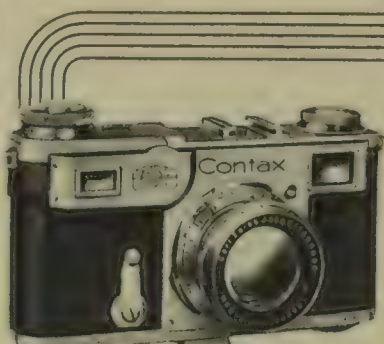
"Veni, Vidi, Vici" which being translated means "a walk-over!" So easily did the Romans have the world at their feet!

In these days, of course, we just as easily have PURITAN Soles at our feet!

PURITAN
LEATHER
SOLES

For Longer Wear & Greater Comfort

Puritan Tanneries Ltd., Runcorn, Cheshire



- Zeiss lenses, apertures f/1.5 to f/8
- Long base distance meter combined with view-finder in one aperture
- All-metal focal-plane shutter speeded to a real 1/1250th second
- All controls located conveniently on top of camera
- Takes any make of 24 x 36mm. perforated cine film in lengths for 36 exposures

Most high-class camera dealers will be pleased to demonstrate the Contax. Name of nearest dealer, together with 14-pin photographic booklet on Zeiss Ikon cameras free on request. 96-10, illustrated general catalogue for 3s. in stamps

Zeiss Ikon Ltd., 61 Mortimer House, Mortimer Street, London, W.1

Foremost in the field OF MINIATURE CAMERA DESIGN

The miniature camera provides photographers with advantages unobtainable with any other type of camera. And the Contax provides facilities unobtainable with any other miniature. The thrill of the motor race, the glamour of the opera premiere, and the excitement of the race meeting can only be described by pictures, and these, together with many other difficult subjects, all fall within the range of the Contax—the camera for which no subject is too difficult.

CONTAX II



YOUR CHEMIST SELLS

Rendell's

APPROVED
BY DOCTORS

FAMOUS FOR
FIFTY YEARS

JUBILEE SET



STAMPS (COMPLETE)

contains 249 Picturesque Stamps from the 62 Crown Colonies and Dominions

Price Complete £25

Postally used. Blocks of 4, £125
Mint, £19 10s. Complete. Blocks of 4, £80

JUBILEE ERROR! Great Britain 2½d. Printed by error in Prussian Blue. Only 360 stamps were printed and issued in this colour to a small Post Office in North London. Will become a great rarity. Only a very limited number available £35 each Block of 4, £175

We issue a complete Jubilee list of the 249 Jubilee stamps in used condition. PRICED SINGLY, and in SETS, also Varieties. Write for this List if you need any sets or singles to complete your Jubilee collection

H.E.A. WALLACE
94 OLD BROAD ST.
LONDON E.C.2. Phone LONDON WALL 9287

Rylad

DR. ROBERT'S POOR MAN'S FRIEND OINTMENT
for all skin diseases, and Dr. Robert's ALTERNATIVE PILLS for Purifying the Blood.

Prices: 1/3, 3/- & 5/-

BEACH & CO. (T. E. Beach), BRIDPORT, DORSET.

£30 to £5,000 lent

Without any Security, to Ladies or Gentlemen. Write
RICHMOND INVESTMENTS, LTD.,
4, THE GREEN, RICHMOND, SURREY



WESTMINSTER LE TOUQUET

200 rooms — 200 baths — 100 yards from Casino

NEW BAR, with terrace—
ORCHESTRA-ATTRACTIONS
DAILY DANCE — DINNER

RENOVATED THROUGHOUT

Open at Christmas, Easter, and from Whitsun to September

En pension terms—Special arrangements for long stays

Write to the Manager, Le Touquet, France

WHY REMAIN GREY?

FREE TREATISE

Nothing is more ageing than prematurely greyed hair, and until recently few things were more difficult to combat. The woman of taste disliked the idea of hair dyes, because they were hard and artificial in effect, yet there was no other treatment available.

Now science has discovered a

way to bring back the colour and gloss to faded hair by natural methods that not only restore the colour, but tone up the scalp and promote the growth of new hair—that re-create naturally your hair's real colour and beauty from root to tip, no matter how long the greyiness has existed.

You'll find the secret of how to look five, ten, fifteen years younger between the slim covers of the Boudoir Book.

It will be sent free on request. Write to the Facklative Co. (Suite 76), 66, Victoria Street, Westminster, London, S.W.1.

THE ONLY METHOD ENDORSED BY THE PRESS.

Gill & Reigate

A Carved Oak Buffet,
3' 8" wide, 4' 2" high,
1' 6" deep.

An Oak Gate-leg Tea
Table with oval top,
2' 4" x 1' 11" x 2' 3"
high.

Carved Walnut Arm
Chair, with seat and
back in needlework.

Reproduction Brussels
Tapestry Panel 7' 6" x
6' 0"



Antique & Reproduction Tapestries, Needlework,
English and Antique Oriental Carpets and Rugs.

GILL & REIGATE (1935) LTD., 25-26 GEORGE ST., HANOVER SQ., LONDON, W.1.

'Phone, Mayfair 6257

Telegrams, Requirable, Wesdo, London.

NO PARKING IN BERMUDA



Bermuda has no parking . . because Bermuda has no motor cars. The peace and sweetness of this holiday paradise are not marred by motor horns or exhaust gases or the peril of sudden death.

Bermudians, by forbidding motor cars on their most blessed islands, have preserved for Englishmen a unique experience . . a visit to Bermuda.

This British Colony offers all that the heart of man can desire . .

warmth and a perfect year-round climate . . white coral roads that lead to beaches of pink sand and clear prismatic surf . . sport of every kind . . dancing, and the environment of a courtly people.

TO GO TO BERMUDA costs as little as £36 return fare. For information regarding special Tours and Hotel Accommodation, and for booklets, apply to your Travel Agents, or the Bermuda Trade Development Board, 329 High Holborn, London, W.C.1.



BERMUDA

WHEN VISITING

COPENHAGEN:

ENJOY YOUR MEALS

AT THE LARGEST AND MOST

EXCLUSIVE RESTAURANTS IN DENMARK

WIVEX and NIMB

TIVOLI

LUNCH — DINNERS — AFTERNOON TEA

SUPPERS

CONCERTS — DANCING

UNDER SAME MANAGEMENT

COME to
DENMARK
THIS YEAR

THE WORLD OF MUSIC.

RUSSIAN BALLETS.

ON June 15 Colonel de Basil's Ballets Russes will open their third consecutive season at Covent Garden with the same company of dancers as last year and with the collaboration of Leonid Massine, who is again the maître de ballet. The repertory will include most of the famous Diaghilev ballets, for, in addition to those given during the past two seasons, there are to be revivals of such ballets as "Midnight Sun," "Noces," "Cimariosiana," "Les Biches," and "L'Après-midi d'un Faune." We are also promised two entirely new ballets: "Symphonie Fantastique," music by Berlioz, choreography by Massine; and "Esquisse de Musique," music by Glazounov and choreography by Lichine. The Berlioz ballet is sure to arouse great interest among musicians as well as among ballet-lovers, for it is, I believe, planned somewhat on the lines of Massine's two ballets "Choreastium" and "Les Présages," in which he took the fourth symphony of Brahms and the fifth symphony of Tchaikovsky and devised for each of them a choreography which matched the music exactly without disturbing a single note of it. It will be extremely interesting to hear Berlioz's great symphony treated in the same way.

Meanwhile, another Russian Ballet company, with the famous Russian choreographer Fokine as maître de ballet, has begun a season of ballet very successfully at the Alhambra Theatre. It has a splendidly trained young and fresh corps de ballet, and among its principals are Vera Nemtchinova, André Eglevsky, and Hélène Kirsova. The first programme I saw consisted of "Le Lac des Cygnes," a new ballet, "L'Épreuve d'Amour," "Le Spectre de la Rose," and the Polovtsian dances from "Prince Igor." The classical "Lac des Cygnes" was danced with great cleanness and precision. Nemtchinova has a superb

technique, and she was worthily partnered by Oboukhoff and Panaieff; but it is the ensemble dancing which is the great beauty of this ballet, and also Tchaikovsky's music, so rich in melody and rhythmical invention!

The new ballet, "L'Épreuve d'Amour," is in one act. The book is by the French painter André Derain and by Michel Fokine, in collaboration; the décor is by Derain and the choreography by Fokine; while the music is Mozart's. Apart from the music, which is charming, the great success of the ballet is the wonderful décor by Derain. It is a chinoiserie of the eighteenth century, and the French eighteenth-century Court costumes combine with the Chinese costumes to make an extraordinarily rich and picturesque effect in which there are some very striking details, such as the costume of Hélène Kirsova as The Butterfly and the Dragon. The choreography by Fokine is effective and full of attractive detail betraying the direction of a real master of the technique of dancing, and the ballet is splendidly danced by the principals and corps. It is interesting to note that this music by Mozart was actually composed by him for the Vienna Carnival of 1791 as part of his professional duty as Court Composer to provide the Court with music for dances. This particular music had been lost and was only recently rediscovered at Graz, and we are told that Derain and Fokine have devised their ballet in strict fidelity to the score.

In ballet the music is of the utmost importance. Not only in itself—for if the music is dull nothing can save a ballet—but also the degree of proficiency and musicianship in the playing is as important as the way in which the dancers perform the choreography. We have had in the past in London, occasionally, good ballet companies whose performances were spoiled by an inefficient orchestra. It is gratifying, therefore, to be able to record that for the present Alhambra season a good orchestra has been engaged, and it is under the direction of an excellent conductor,

Léo Hofmekleris, who thoroughly understands the art of conducting for ballet. At Covent Garden, when Colonel de Basil's season begins on June 15, his ballet company will have the assistance of the London Philharmonic Orchestra; so we can be certain that the musical part of every production will be in excellent hands. W. J. TURNER.

A most interesting experiment is being undertaken in Berkshire, where an attempt is being made to combine the provision of a block of attractive new flats with the retention of a fine estate surrounding them. At Bracknell, within a quarter of a mile of the railway station and less than 30 miles from London, the 80-acre estate known as Ramslade recently changed hands. This is being so dealt with by the new owners that the parkland and gardens will be preserved for the years to come, yet luxurious residential facilities will be provided far more generously than the mansion in the grounds could have ever offered. The plan is to take the mansion itself, with its fine public rooms preserved, as the nucleus of a group of country flats, offering the conveniences one associates with a West-End block, but in this delightful rural setting. Skilful planning will make it possible for as many families to live in comfort here as if the estate had been broken up into building plots, yet all will enjoy the magnificent park which would have otherwise disappeared. The mansion will offer what will be, in effect, the service, appointments, catering, and public apartments of a luxurious hotel; but every flat will be self-contained, with its own independent kitchen and one or more bathrooms, service being provided from the central organisation. Electric light, main drainage and water-supply, and the proximity of the village and station will be among the advantages. Any of our readers who are interested in this project may apply for information to the manager of the estate, who has an office at 1, Albemarle Street, London, W.1.

CONTINENTAL HOTELS

BELGIUM

Bruges—Hotel de Flandre. 1st cl. Modern comfort in antique setting. Ex. cuisine. Garden Restaurant. Rooms from 4/6 or Pension from 10/6 day.

Knoeke-Zoute—Palace Hotel—Facing sea and Bathing. Moderate terms. Near Casino. Golf. Tennis. Tel. Add.:—"Palace, Knoeke."

Knoeke-Zoute—Rubens Hotel—The finest hotel in the best position on sea front, near Casino. Free Conveyance to Links.

CZECHOSLOVAKIA

Franzensbad—C.S.R. Hotel Königsvilla—The best place for Rheumatic-Heart complaints and women's functional disorders. Prospectus.

FRANCE

Cannes—Hotel des Anglais—Highest class residential hotel in large park. "Going to Cannes means staying at the Anglais."

Le Touquet—Hotel des Anglais—In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.

Le Touquet—(P. de C.) Golf Hotel—Facing the famous links. Privilege of daily golf vouchers.

Le Touquet—Hotel Regina—Facing Sea. Opp. Swimming-pool. First-class residential hotel. Own private huts on the beach. Moderate.

Royal—Grand Hotel Majestic Palace—Private park of 10 acres. Tennis Courts. Near Thermal Establishment. Telephone in every room.

GERMANY

Baden-Baden—Bühlerhöhe—800 mt. (2,600 ft.). Kurhaus and Sanatorium. Diets, Rest-cures. Pension from RM. 11 upwards.

Baden-Baden—Hotel Europe—Most beautiful position opposite Casino. Modernly renovated. 200 beds. Rooms from RM. 4. Pension from RM. 10.

Baden-Baden—Hotel Frankfurter Hof—Wholly renovated 1935. Facing Kur-park; a home from home. Manager's wife English. Prices moderate.

Baden-Baden—Hotel Stadt Strassburg—Fr. Hoellischer. First-class family hotel. Full pension from RM. 9.

Bad Nauheim—Hotel Augusta Victoria—Situated directly opposite the Baths. Park. Every comfort. Full pension from RM. 9.

GERMANY—Continued

Bad Nauheim—The Carlton—Old established, comfortable, thoroughly up-to-date, exceptional position by park. 20 yards from baths.

Bad Nauheim—Der Kaiserhof—First-class hotel. Large garden facing baths and Kur-park. 250 rooms, 50 baths. Pension from RM. 11.

Bad Nauheim—Jeschke's Grand Hotel—The leading hotel. Open as usual, but better than ever. Special reduced rates in 1936.

Bad Nauheim—Palast Hotel—Most beautiful position facing the Kur-park and Baths. Ex. cuisine. Special diets. Pension from RM. 10.

Bad Nauheim—Park Hotel—First-class home comfort combined with excellent cuisine and service.

Dresden—Hotel Bellevue—The leading Hotel. Unique pos. on the river. Garden-Park; Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Frankfurt-am-Main—Hotel Excelsior—Left exit of Central Station. 300 beds, from RM. 4.

Garmisch—Bavarian Alps—Sonnenbühl—Golf Hotel, facing the Zugspitze. First-class family hotel. Excellent cuisine.

Heidelberg—Hotel Europe—First-Class. Quiet location in old park. Rooms from 5 RM.

Leipzig—Hotel Astoria—The latest and most perf. hotel bldg. Select home of Intern. Soc. and Arist'cy. Man. by M. Hartung, Coun. of Com.

Wiesbaden—Hotel Schwarzer Bock—1st-cl. fam. hotel. 300 beds. Med. bath in hotel. Golf, Tennis. Garage. Pension from 8 marks.

Wiesbaden—Hotel Rose—World-renowned Hotel. Own bathing establishment. Patronised by English and American Society. Pension from Marks 11.

Wiesbaden—Hotel Vier Jahreszeiten (Four Seasons) Select home of Society. Best position opposite the Kurhaus, Opera and Parks. Pens. from RM. 12.

Wiesbaden—Grand Hotel Kaiserhof—300 beds, first-class, in quietest position in own large Park. Thermal Water, Swimming Pool. Carl König.

Wiesbaden—Hotel Nassauer Hof—World renowned. Finest position opp. p'rk & Opera. Wiesbaden Springs. Patronised by best British Society. Pen. fr. 12 Mks.

Wiesbaden—Palast Hotel—First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath-establishment. Pension from RM. 10.

CONTINENTAL HOTELS—continued

HOLLAND

Amsterdam—Amstel Hotel—First class. Splendid situation. Rooms include Dutch breakfast. From Fl. 4. 50 upwards.

Amsterdam—Bracks Doelen Hotel—First class. Quiet location. 120 beds, 40 bathrooms. From Fl. 4. 5 including breakfast.

Amsterdam—Hotel de l'Europe—First class. 120 rooms. 40 bathrooms. Rooms from 4. 50 (breakfast included).

Noordwijk—Grand Hotel Huis Ter Duin—500 beds. Best position facing sea. Golf, tennis, sunbathing, beautiful beach.

SWITZERLAND

Basle—Three Kings Hotel—(Trois Rois) on the Rhine. Rooms from Fr. 6.

Geneva—The Beau Rivage—With its open air Restaurant Terrace on the lake fac. Mt. Blanc. Most comf. Prices reduc. Rms. from Sw. Frs. 6.50.

Geneva—Hôtel de la Paix—On the Lake facing Mont-Blanc. Close to pier and places of interest. Select but mod. in cost. Nice rms. from S. Fr. 5.50.

Geneva—La Résidence—First-Class Resid. All comf. Spl. Roof-gdn. Tennis. Open-air Restaurant. Marv. view on lake & mountains. Pen. from 10 Frs.

SWITZERLAND—Continued

Lausanne—Hotel Byron—Modern, all comforts. H. & C. water. Private baths. Well known for its ex. cuisine. Diet. From £4.10 incl. Bath & service.

Lucerne—Hotel Beau-Rivage—Facing lake, next door to Casino. First class. Excellent food. Pension from S. Frs. 13.

Lucerne—Carlton Hotel—1st class. Finest situation on lake. Reasonable terms. Private sun and lake baths free for guests. Park. Tennis. Garage.

Lucerne—Grand Hotel Europe—The popular 1st-class hotel with moderate charges.

Lucerne—Palace Hotel—Finest situation right on lake-front. Quiet, yet central. Pension from Frs. 15.

Lugano—Adler Hotel—Near station, in own gardens facing lake, exceptional view. Rooms from 3.50, Pension from 10 Frs. Garage Boxes.

Lugano—Grand Hotel Eden—Latest comfort, every rm. fcg. lake. Weekly terms "all in" S. Fr. 98. Same house, The Beau-Rivage, "all-in" weekly S. Fr. 90.

Vevey—Hotel d'Angleterre—On the lake-side. Pension terms from £5 0 0 weekly, including Service. No taxes, large garden.

Zermatt (5,315 feet)—The Hotels Sailer—Comfortable and homely hotels with 1,000 beds. Pension rate from Frs. 8.50, 9.50 and 11.50 upwards.

NICE + Newest first-class Hotel, Central Situation on the Boulevard Victor-Hugo, close to Sea and Casino
ATLANTIC + 200 ROOMS MOD. TERMS CONNECTING ANNEXE
HOTEL + **HOTEL DU RHIN**
Rooms from 25 francs Own GARAGE with lock-ups
Convenient headquarters for the French Riviera

BRITISH HOTEL.

AVENUE HOTEL —for the "CURE" and the EPICURE!
HARROGATE A most attractive hotel. Close to principal Baths, Shops, etc. Excellent food, and special "Cure" diets, if desired. Comfortably furnished rooms. Pleasant restful atmosphere. From £4 4 0 weekly. Illustrated brochure "G" on request.



Keeping silverware in beautiful condition is simply a matter of cleaning with

"Goddard's"

LIQUID

Plate Powder or Plate Polish

In boxes 6d. 1st and 2nd In tins 9d. and 1/3 from
Also in 1lb. Canisters 3/6 your usual suppliers

Sole Proprietors and Manufacturers
J. Goddard & Sons, Ltd., Leicester



Carpets cannot be thoroughly freed from dust whilst on the floor.

PATENT STEAM

CARPET BEATING

COMPANY LTD.

196, YORK ROAD, KING'S CROSS, N.7

CARPETS SHAMPOOED OR DYED

Household Dyeing and Cleaning

COLLECTION AND DELIVERY FREE. **Tel. North 1173**
Carpets taken up and relaid. **Country Enquiries Invited.**



A GOOD START TO EACH DAY

A comfortable shave means a good start to the day. If you find shaving a bore in the morning, give Parke-Davis Shaving Cream a trial. It really does soften the beard quickly and effectively, and yet protects the skin from irritation. Sold in large 1s. 6d. tubes by all chemists.

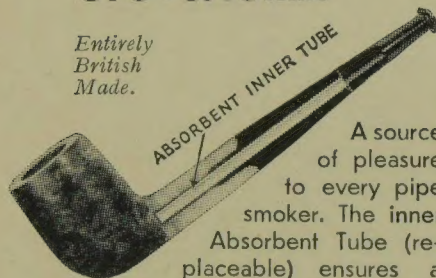
PARKE-DAVIS Shaving Cream

Made by the Makers of Euthymol Tooth Paste

Parke-Davis Shaving Cream is a delight to use—and after use! It softens the most stubborn beard and soothes the tenderest skin.

THE BARLING CYG-SMOKER

Entirely
British
Made.



A source of pleasure to every pipe smoker. The inner Absorbent Tube (replaceable) ensures a thoroughly dry, cool, pleasant smoke. Suitable for Dentures. Price 10/6. Reserve tubes 6d. per packet of 12.

Barling PIPE CRAFT

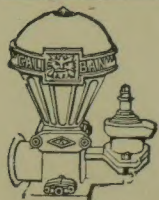
If any difficulty in obtaining write B. BARLING & SONS, 9, Park Street, London, N.W.1; or 'phone: Gulliver 4458. Est. 1812. The oldest firm of pipe-makers in England and producers of the World's Finest Pipes.

SNORE AWAY



You do not disturb me any more in my best sleep. I have Ohropax Antiphone in my ears—plastic, mouldable plugs to close the ear passage. Box of 6 pairs 2/6, at all pharmacies and drug stores.

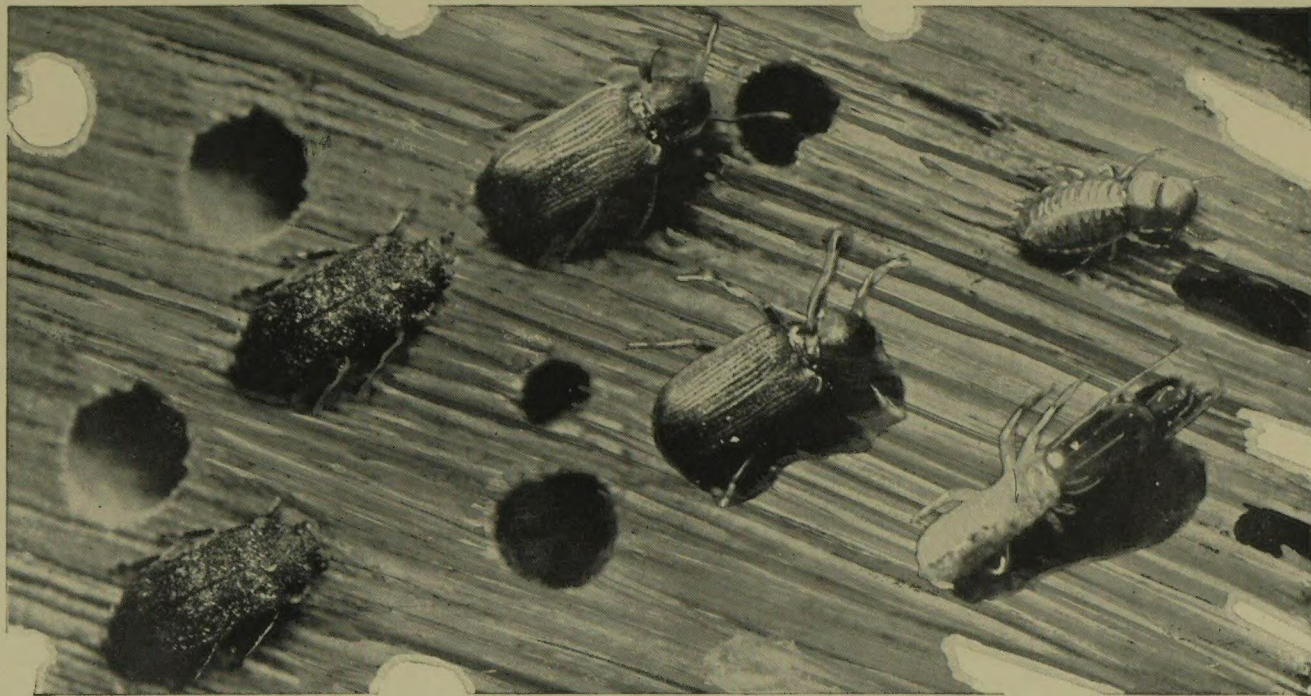
Sole Agents:
ELNAHAR "N" LTD.,
8, Great Marlborough St.,
London, W.1.



YOUR CISTERN IN THE ROOF

supplied by BAILEY'S "CALIBAN" R.A.M. Worked by falls of water as low as 3 feet given by running brooks. No running costs or attention.

SIR W. H. BAILEY & Co., Ltd.,
Salford 5, Lancs.



Death-Watch Beetle

Furniture Beetle

Worker and Soldier White Ant

THE DESTROYERS OF TIMBER ARE ADVANCING

—advancing to the attack in a most formidable array.

Each has its own special objective. In the forefront of the attack, in temperate climes, is the Death-Watch Beetle—ruthlessly and stealthily destroying the timber in the roofs of old churches and valuable buildings. Nearer home still the Furniture Beetle, no respecter of persons, attacks and cripples your nearest household possessions—whilst in tropical climes the White Ants, massed in their millions, are so devastating they have become a scourge of man.

Allied to these pests is another of timber's most formidable foes—Dry-Rot.

Repel this advance and counter-attack with Solignum.

For Solignum Wood Preservative, whilst a relentless destroyer of all the enemies of timber, is also a beautifier of the timber it protects. And, in its more peaceful moods, is an excellent stain for the floors you prize most.



Wood Preservative and Stain

Made in Eighteen
Different Colours

In both Exterior
& Interior quality

FOR PARTICULARS AND COLOUR CARD H2, WRITE TO SOLIGNUM LIMITED, 205 BOROUGH HIGH STREET, LONDON, S.E.1

Wiesbaden on the Romantic Rhine World-renowned Spa

Especially beneficial in cases of Rheumatism, Gout and similar diseases.

Luxurious, moderately priced hotels built over the Thermal Springs.

A delight to lovers of music, beauty and first-class entertainments, a haven for those in search of health, recreation and rest.

In 1935—5,800 English visitors

Easily accessible from all important cities of the Continent

For full particulars write

GERMAN RAILWAYS INFORMATION BUREAU,
19 Regent Street, London, S.W.1.
Stadt. Kurverwaltung, Wiesbaden, and all Travel Agencies.



GOING AWAY?

The bane of all travel by Sea or Air is the fear of indisposition—a bad headache or real sickness. "Whitewings" is a simple remedy in the form of concentrated tablets. In handy tin from all chemists at 3/6—or send direct for descriptive folder to MEDIPAC PRODUCTS, LTD. (Dept. L.N.), 47, Princes St., Ipswich.

WHITEWINGS
CURES TRAVEL SICKNESS



I make
a speciality of
Rare British Colonials.
Selections sent on approval,
T. ALLEN
5, Blake Hall Rd., Wanstead, London, E.11

SUPERFLUOUS HAIR

removed rapidly and for ever in one treatment by new Diathermic method. Genuinely guaranteed that hair never regrows. Special Home Treatment (not a depilatory), 35 francs or 7/6, sent post free.

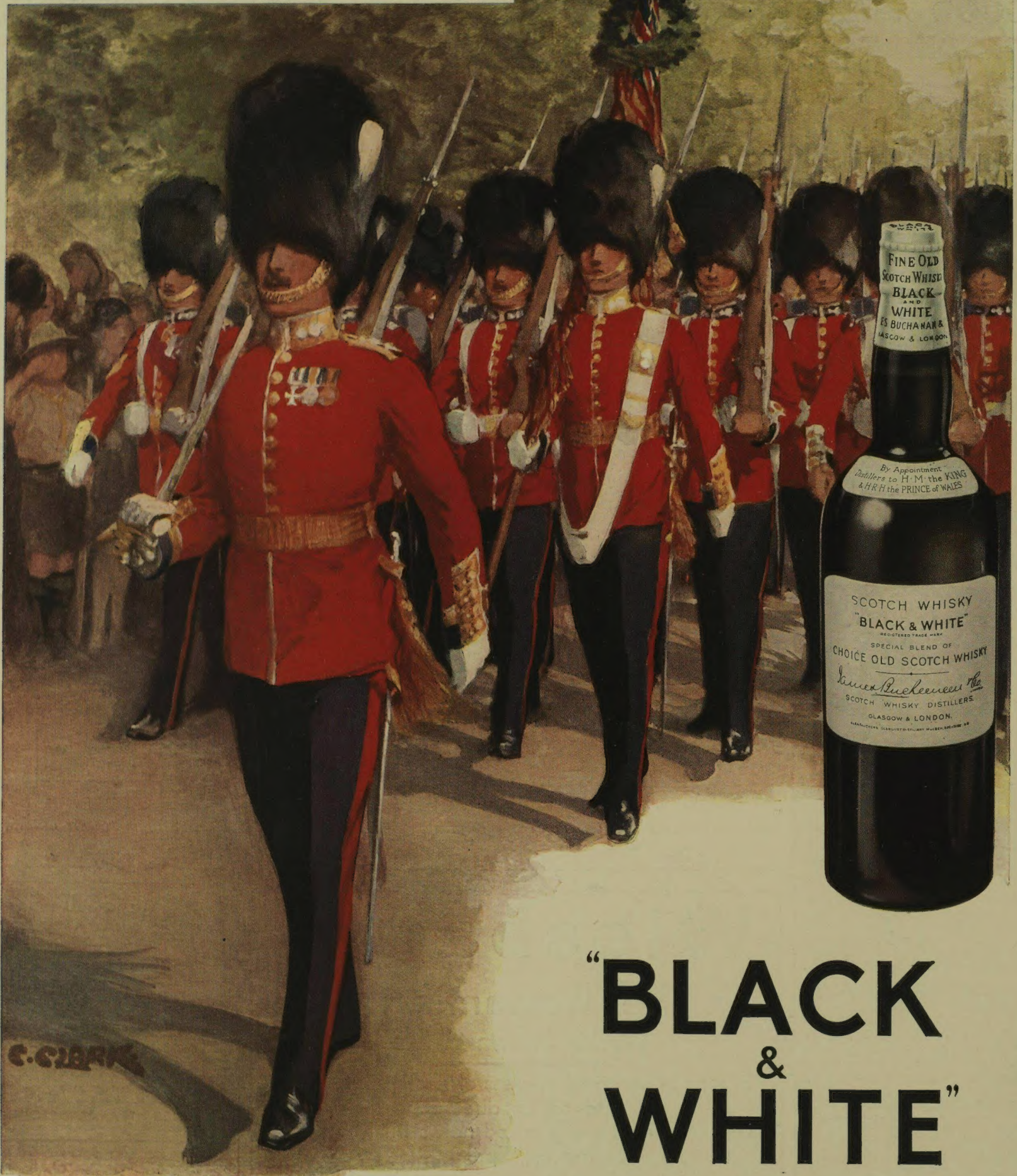
LILLIAN GRANT,
Write, call or 'phone: Littre 24.72
78, rue de Rennes, 76.
Paris 6e, France.

Write only:—
13, River Way,
Ewell, Surrey.



The Grenadier Guards . . . Raised in the Low Countries 1656. Originated in 400 loyal adherents to Charles II in his banishment. On the re-organisation of the Army in 1660, became the King's Royal Regiment of Foot Guards. Known from 1815 as the First or Grenadier Regiment of Foot Guards. Famous Commanders like Marlborough and Wellington received as a great honour the Colonelcy of the Regiment.

"Black & White" Scotch Whisky has received the great honour of the Royal Appointment.



"BLACK & WHITE"

SCOTCH WHISKY

FAMOUS THE WORLD OVER

The Grenadier Guards
(An Anniversary Morning)

FROM A PAINTING BY CHRISTOPHER CLARK, R.I.